

MAXIMUM ROCKNROLL

TOP 100 records
and tapes 1982

Number 4

Jan-Feb '83

INSIDE: Punk in Canada, South Africa, NJ, Indiana, Texas, Calif., NYC, Oregon, Boston, Philly BYO, Chicago, Arizona, Wisconsin, Montana, North Carolina, England, Plus Quincy, False Prophets, Code of Honor, Crucifixes, Poison Idea, Crucifix, DOA, Toxic Reasons, US History, Reagan Youth, Neos Nihilism, Feederz, and lots more!

Stop The Presses! Late Bulletin! RIOT ON SUNSET STRIP!!!

1/8/83—Hollywood Police swept down on and tried to close yet another punk gig in L.A., and hundreds of punks fought back. The show, which featured TSOL, SOCIAL DISTORTION, REDD KROSS, TOXIC REASONS, and LOS OLVIOS, was proceeding as planned and was incredibly orderly, until the police arrived. Mike Vraney, TSOL's manager, reported that the door opened at 7 PM, and the first band was playing by 7:30. By 10 PM, there were 2000 people inside of the SIR Rehearsal Studio on Sunset Blvd., with another 200-300 outside. TSOL went onstage at 11:15, with the show scheduled to end at 12:15.

Meanwhile, outside, a kid hanging out apparently chucked a bottle at a passing cop car, which was enough provocation for the police to call for reinforcements. They sealed off Sunset for two blocks in each direction, and also called in helicopters and fire engines. Some other kids outside then proceeded to break a few windows nearby, and lit small garbage fires.

At this point, a staff person from the production company, got on stage and told the crowd the police would be entering the building, and the house lights went on. Jack, the singer of TSOL, probably remembering the famous "Elks Lodge Massacre", told the crowd "...to stick together. If a cop comes at you, hit the floor and go limp. Everybody sit down." Amazingly, 2000 people did sit down, while TSOL played on through 3 numbers, but during "Abolish Government", the power was pulled, and Jack then said, "Watch yourselves, be careful, — let's go get 'em."

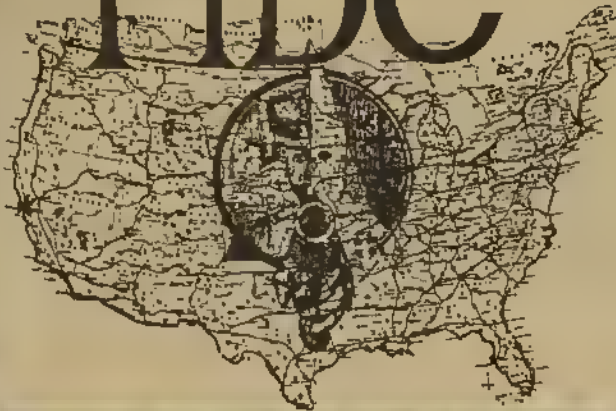
One half of the crowd, 1000 people, were able to get out of the building, before it was sealed with the other half inside. Those who did get out were met by club-wielding police, most of whom just came on shift, and seemed overly energetic and eager to "enforce the law". There were many injuries and incidents in the melee that followed, which included the burning of the police barricades, as well as 6 arrests. Finally the other half of the crowd was able to escape, and met the same response, which lasted until 1:30 AM.

Police reports, which the media used as the basis for their coverage, stated that it was a case of "punks throwing rocks and bottles at each other", which prompted their intervention. Eyewitness accounts belie that, indicating that the show was extremely orderly, by any standards, and that it was just another case of police harassment of punks in Southern California.



ANTI-SOCIAL- SCREW U (TOTAL ANARCHY, LP)
ARTIA THE STOCKBROKER- AWAY DAY (OI & LP)
ARTICLES OF FAITH- FATHER'S DREAMS (EP)
ANGRY SANDALS- MY OLD MAN'S A FATSO (LP)
ANTI- I DON'T WANNA DIE (LIVE IS SO UGLY, LP)
ADRENALIN OD- NEW YEARS EVE (NY THRESH, TP)
BLITZ- NEVER SURRENDER (45)
BAD BRAINS- HOW LOW CAN A PUNK GET (M&L LP)
BRASTIE BOYS- BRASTIE BOYS (EP)
BLACK FLAG- MISS ABOVE (LP)
BAD RELIGION- VOICE OF GOD IN GOVERNMENT (LP)
BATTALION OF SAINTS- NO MORE LIES (BYO LP)
BUTTHOLE SURFERS- I HATE MY JOB (TP)
SCISSOR- VAB ACROSS THE NATION (45)
CRASS- HOW DOES IT FEEL (EP)
CRASS UK- NO SECURITY (EP)
CHAOTIC DISCORD- FUCK THE WORLD (EP)
CRUCIFUCKS- KINCIELEY HAD A VISION (TP)
CODE OF HONOR- BE FIGHTING STILL (LP)
CRUCIFIX- PREJUDICE (EP)
CRASS 2- ZWANG (LP)
DEGRADATION OF CONFORMITY- SKEINOS (NO CORN TP)
DIRTY-HINGGINS (EP)
DISORDER- SUICIDE CHILDREN (EP)
DISORDER- HEAR NOTHING... (LP)
DESCENDANTS- I'M NOT A PUNK (LP)
DIE KRUEZEN- FIGHTING (MASTERPIECE LP)
EXPLOITED- ALTERNATIVE (45)
ESS- FIGHT (TP)
FARTSACKS- PAST SMOKE (EP)
FITS- LAST LAUGH (EP)
FALSE PROPHETS- GOOD CLEAN FUN (45)
FLIPPEN- LIVING FOR THE DEPRESSION (LP)
Y TROOP- LAST RITES (YOU CAN'T... SUCCESS, LP)
FARTS- PEOPLE UNITED (LP)
FU'S- RADIO UNTIL (BOSTON NOT LA, LP)
GIR- CUNKED DOWN (LP)
GANG GREEN- SNOW (BOSTON NOT LA, LP)
GOVERNMENT ISSUE- KEY HONKIE (PUNK YOUR HEAD, LP)
HUSKER DU- IN A FREE LAND (EP)
INSANE- WHY DIE (45)
INVENTED CHAOS- INTERVIEWED CHAOS (M&L R&R, LP)
JFA- OUT OF SCHOOL (HEATHOUSE, TP)
JERRY'S KIDS- MACHINE GUN (UNSAFE... EP)
JAAOS- POLITICA (PROPAGANDA, LP)
LOS OLIVADOS- PAT SALVATION (M&L R&R, LP)
LOST GENERATION- NO CONTROL (EP)
MAU MAU- OATH (EP)
MATHEN- PATRIOTS (EP)
MOB- COMMON CRIMINAL (EP)
MISQUINDO- STATE OF WAR (EP)
NAD- HOLOCAUST (M&L R&R, LP)
NDC- DEAD COWS (LP)
NIMUTHERN- WORKING MEN ARE FIRED (AMER. YIN REPORT, LP)
NSAT PUPPETS- MEXICAN RISING (LP)
ONION THREAT- IN MY EYES (EP)
OIA- ANGST YOUTH (LP)
ORILLISTICS- YOU'RE TO BLAME (EP)
ORINOS- BAD DREAM (PROCESS OF ELIM, EP)
RELATIVE APPROACH- CAN'T TELL NO ONE (EP)
NO CRISIS- ABOUT FACE (EP)
NEGATIVE FX- HAZARDOUS WASTE (TP)
NOROS- CIRCUMCISED MOTIVE (EP)
NOROTATTEN- JES SOTA TULAK (EP)
ONE WAY SYSTEM- JACKIE WAS A JUNKIE (45)
OUTLAW- CHOCOMEL (AL JE NAAR... LP)
OULO SKOO- CRITO SUBURANO (EP)
OUL- SCOKI SCOKI (LP)
PETER AND TEST TUBE BABIES- BANNED FROM PUBS (EP)
PARIAH- LEARNING PROCESS (M&L R&R, LP)
POISON IDEA- THIS THING CALLED PROGRESS (TP)
RAZZIA- B ALARM (UNDERGROUND HITS, LP)
RUDIMENTARY PENIT- SACRIFICE (EP)
REBEL TRUTH- ALL I KNOW (M&L R&R, LP)
RED KROSS- KILL SOMEONE YOU HATE (LP)
REALLY RED- NO MORE ART (EP)
REJECTORS- GO DIE (EP)
REJECTIT- PAINO HELVETIUM... (PROPAGANDA, LP)
RAP PUNK- SANO ANCHO PACIFISTA, PA... (SCHIAVI, EP)
STRAPS- BRITON (LP)
SUBURBANS- IT'S GONNA GET WORSE (EP)
SOCIAL UNREST- RED WHITE AND BLUE (EP)
SIN JA- NUCLEAR WAR (SUDDEN DEATH, LP)
SOCIAL DISTORTION- 1945 (EP)
SUBURBAN MUTILATION- MEMORIAL EGGS P.U. (TP)
SS DECONTROL- BOILING POINT (LP)
STAGISTIC EXPLOITS- A PARTY (45)
7 SECONDS- ANTI-KLAN (EP)
TOXIC REASONS- HOW DO YOU FEEL (LP)
TAR BABIES- BE HUNKLE/NO POOR (HEATHOUSE, TP)
THERVEST KIDST- CUTO PAI (EP)
URIN UK- WORLD COME CRAZY (EP)
VANDERS- NO MATTERS, NO SLAVES (EP)
VANDALS- ANARCHY BUNKER, SOLD THE GOV'T, (EP)
VOID- THINK (LP)
WILLFUL NEGLECT- ABOUT THE MISSION (LP)
YOUTH BRIGADE- FIGHT TO UNITE (LP)
YOUTH YOUTH YOUTH- CIVIL DISOBEDIENCE (TP)
ZERO DEVEL- LIFE IS VORSE (THERE IS PEACE, TP)
ZERO BOYS- WHEN FREE YOUTH (LP)

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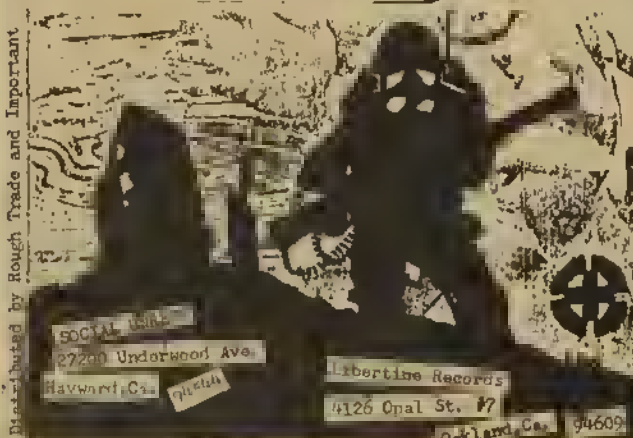


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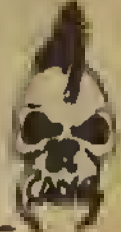
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MAXIMUM ROCK'N'ROLL

WANTS YOU!

RADIO STATIONS: MAXIMUM R'N'R RADIO SHOWS ARE NOW AVAILABLE FOR RADIO STATIONS ONLY. CASSETTES ARE \$5 PER SHOW. CONTACT RUTH SCHWARTZ AT P.O. BOX 988-S.F., CA 94101-(415)621-4307 DAYS

BANDS: WE WANT YOUR RECORDS, CASSETTES(DEMOS OR GARAGE) FOR BOTH AIRPLAY AND MAG REVIEW. WE ALSO WANT PHOTOS FOR USE IN THE MAGAZINE.

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MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY, CA 94701

SURVEY FOR WOMEN

We have tried to present these questions as objectively and free of attack as possible. There are problems which we feel affect women, possibly as a result of pressures directed towards them either by our culture or by ourselves. Please try to make your answers as honest to yourself as you can.

1. Are you happy with your self-image? Is your contentment or lack of it due to the male dominated society in which we live or do you feel that you are independently responsible?
2. Have you ever been asked to play an instrument? Have you ever been intimidated to join a band?
3. Are you afraid to dance? Why or why not?
4. Would you like to be more involved in the music scene?
5. Do you think there is such a thing as "women's music"?
6. Are you aware of any sexual oppression in punk music and/or your scene? Do you feel any pressure to go along with stereotypical female behavior?
7. Do you feel pressures from within your punk scene to behave, dress, or act in a stereotypical "female punk" manner?

Do not feel that you must answer all of these questions; all we want are your opinions as a woman. There are many more related issues that we have not addressed, please include anything that you want to say. We would like to print your responses, as well as any others we receive, in Maximum Rock N Roll magazine.

Please address all correspondence to:
Survey
c/o Maximum Rock N Roll

Thank you,
Anna Chapman
Erica Lenberg
Lynn Mandel
Ruth Schwartz

SURVEY FOR MAG BUYERS

A lot of people have written and complained that their local store runs out of our mag before they can snap one up. We would like your help in remedying this. Please fill this out, and mail it back to us. If necessary, ask someone who works there for information we need. Thanks

- 1) What store do you buy Max RnR at? Give city and address if possible.
- 2) How many copies of any given issue do they order?
- 3) How quickly do they sell out of it?
- 4) Do they re-order it, are they asked to by any distributor (what distributor), or do they just wait for the next issue to come out?

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ON THE AIR

WJMR	MILWAUKEE, WI	750 AM MON. 10PM
WQFS	GREENSBORO, NC	90.9 FM SAT. 3PM
WMUC	COLLEGE PARK, MD	88.1 FM SUN. 7PM
WVCW	WALLA WALLA, WA	90.5 FM CALL STATION
KJHK	LAWRENCE, KS	91 FM TUES. 11PM
WUSB	STONEYBROOK, NY	90.1 FM MON. 5PM
KDIC	GRINELL, IA	88.5 FM MON. 9PM
KUCS	BELLINGHAM, WA	89.3 FM WED. 11PM
WERC	FRITCHBERG, MA	THURS. 4PM
WFRD	CHICAGO, IL	88.3 FM SUN. 1AM
WWEB	ORONO, ME	91.9 FM FRI. 9PM
WJRH	EASTON, PA	90.5 FM MON. MIDN.
WPHI	PHILA., PA	91.7 FM TUES. MIDN.
KHSU	ARCATA, CA	91.5 FM SAT. 10PM
WCPA	BERKELEY, CA	94.1 FM TUES. 9PM
WFRS	FRESNO, CA	88.1 FM TUES. 9PM
WMB	WATERVILLE, ME	91.5 FM TUES. 10PM

MY LISTENERS--OUR SHOW WAS TO BE ON PAT DUNCAN'S WPMU PROGRAM, BUT HE WAS SUSPENDED FOR 30 DAYS--WILL LET YOU KNOW NEXT ISSUE WHAT'S UP.

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CATCH 22

THANKS J.C.

12/6/87- For the last week-and-a-half, ARTICLES OF FAITH from Chicago have been staying at our house, and we've been staying up to 4,5,6 or 7 in the A.M. every night, discussing and arguing about politics, music, life, death, genetics, socialization, LSD, God, dreams--you name it. It's been great, stimulating, and exhausting. The reason I bring this up, though, is to comment on something that comes up from time to time; a question or accusation put to us by some readers: "You guys are too serious!"

Well, granted, we do have a serious side; perhaps the one that we put public most frequently. But, as demonstrated during these all-nighters, there is more to our approach than straight politics. I think those discussions reaffirmed in myself the other areas of interest I have--outerspace, inner space, the absurdity of life, etc., and the basic need to keep everything in perspective, maintaining a balance between commitment to whatever one decides is important to fight for, and a knowledge that you can't really know enough to be 100% sure of anything you do. We spent a lot of time arguing about materialism (that through scientific means eventually all can be understood and changed), and another perspective questioning how we can 'know' anything when we are just little ants clinging to a piece of rock, hurtling through 'what?'--Infinity! What is this universe, somehow emerging from a big bang, spreading out forever into what, and then maybe shrinking back, and what the fuck are black holes anyway? It couldn't have been dreamed up by anyone less than a total psycho. And, as any intrepid innerspace explorer can tell you, that as vast and complex and infinite as outerspace is, so it is in-

side our consciousness. And speaking of dreams, how do we know that any of this is real, that we aren't just experiencing our whole life in just the 5-7 minutes of a dream (that's how long most dreams are). A dream, within a dream, within a dream, etc.

Anyway, given the total irrationality of this 'life' we lead, the fine balance of 'sanity' between the madness of contemplating the infinity of the Universe and where it comes from and is going, and the schizophrenic reality of the human inner mind, it's no wonder one can't be very self-righteous in declaring anything to be true. Yet, if one can accept the stupidity and sadistic nature of this world we are born (?) into, is it possible to go forward at all, with any self-assurance, in advocating change, or is that just a ridiculous exercise of ego, as the cynics would have us believe?

My conclusion, which I share with you because, in a sense, it explains where this magazine is coming from, is that --O.K., we can't know shit about these gigantic questions, but given that here's where we are, then one either commits suicide (honest), or tries to make it through life with personal integrity, trying to make this little loss a more satisfying situation (also honest), until death (whatever that is) plays its little sick joke on us. So basically, yes, we can be serious about what we commit ourselves to but we can also maintain a perspective of the absurdity of it all. There's a quote from Joseph Heller's Catch-22 that is appropriate here. The main character, Yossarian, is talking to a highly God-fearing person on the subject of God: "And don't tell me God works in mysterious ways. There's nothing as mysterious about it. He's not working at all. He's playing. Or else He's forgotten all about us. That's the kind of God you people talk about--a country humpkin, a clumsy, bungling, brainless, conceited, uncouth hayseed. Good God, how much reverence do you have for a Supreme Being who finds it necessary to include such phenomenon as phlegm and tooth decay in His divine system of creation? What in the world was running through that warped, evil, scatological mind of His when He robbed old people of the power to control their bowel movements? Why in the world did He ever create pain?" She answers: "Pain is a warning to us of bodily danger." Yossarian counters, "And who created the dangers? Oh, he was really being charitable to us when he gave us pain. Why couldn't He have used a doorbell instead to notify us, or one of his celestial choirs? Or a swarm of blue-and-red neon rubes right in the middle of each person's forehead? Any jokebox manufacturer worth his salt could have done that. When you consider the opportunity and power he had to really do a job, and then look at the stupid, ugly little mess He made of it instead, His incompetence is almost staggering. It's obvious he never met a nayroll."

Yossarian's acquaintance cautions him to hush up or God might punish him for talking like that. Yossarian says, "Isn't He punishing me enough? You know, we mustn't let Him get away scot free for all the sorrow He's caused us. Someday I'm gonna make him pay. I know when. On Judgement Day. Yes, that's the day I'll be close enough to reach out and grab that little yokel by His neck and--"

So, to those of you who feel we only care about politics and are too serious, I hope you can see that we do indeed think about lots of other things, and that we do indeed have a sense of humor and perspective on our serious side. It may be a pretty warped and sick sense of humor, but it is there. By the way, if you've never read Catch-22, you are missing a real treat. For me, it sums up all the sickness and absurdity of life and mankind, and yet concludes on an optimistic note of hope and freedom. Sneaky book review, huh? ---Tim Y.

LETTERS

LETTERS

LETTERS

KEEP 'EM COMIN

Dear Hoviemur Borkers:

Hov! I dip ver may e lot...Tharx for the nup in the "fanzine" section; except that basicaly TWISTED IMAGE isn't a fanzine...Actually we're just a traditional newspaper, with traditional news features...except that most of us working for the paper are nut rakes.

Anyways "HAYTHU" R & R is great...It's nire to know there are minds out there like Tim and Jeff...I feel sort of a spiritual, political kinship with the whole paper even tho I'm not a "punk". The only groups I've ever really identified with are cartoonists and like mosstingers.

I think "punk" is mostly a response to Vietnam... The DEAN KENNEDY'S really drive their horns...It's like after Vietnam, the sickness of America is so fucking obvious that you have to be a compirre moron not to see it... Which is probably why most Americans don't.

"Gully of Pelp "Hire"...face it, we're ALL a buncha hopeless fuck-uns...we dress up in our bin hoppers and proselytize for this social cause play our mind games and art-media trips...but this nealiry/dear is so brp-lessly soiled that there's nothing left to do but have a silk taff as we slowly drown in this sea of shit called "U.S. of A.... Poorie bastard, ain't it?...I'm sorry Tim Y. I have a hard time seeing "punk" as this great social movement, raising consciousness, etc... Gnezzn! If anything it's the last nail driven in the long-dead corpse of Jesus the Suprstar Christ... Christianity's been one long death trip, and hey punk is the grand climax.

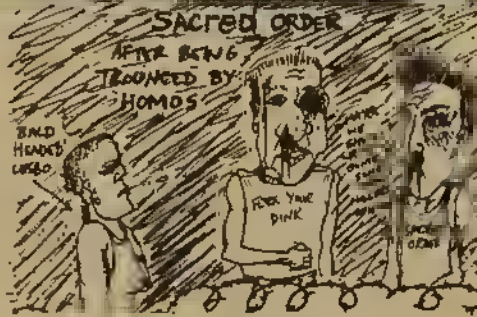
Sure, punk is better than mindless disco, or surk-up-to-the-sports-jock-hrro bullshit but hey, what isn't?

I dunno...I like the rebellion, I like the new styles, I like a lot of the music (especially the sick humor of the B.P.'s. "no drunk no sex" "WILL" maybe if we spread and chant and thrash loud enough around the initial rancore we can exorcize some of the demons, but hny, to paraphrase Ginsberg: "the world is a mountain of shit that has to be moved with a teaspoon...if it's to be moved at all."

Ya know, the whole underground movement has always attracted the brightest minds in America, yet look at what a lene buncha fuckheads WE are... Dirk was right when he said the punk movement would be destroyed from within; MDC vs. BAD BRAINS, let's blow up Howie's car, Erplish runs are tondies, the CLASH sold out...our common hatred of Reagan unifies us only in the sense that we momentarily forget how much we hate each other.

Still, if you guys weren't out there, there wouldn't be many people I'd feel like writing to.

Pence and Lonn...
(maybe someday I'll feel it)
"Ten Backwards,



GIVE 'EM ENOUGH ROPE!!

Dear "Max" Not A Real Punk you. I know you think we really suck. But reviews aren't intimidating cuz I really don't give a fuck.

Do you hear me, max piece of shit? I really don't give a fuck how you review our tape. We're mother, brother, father, sister, grandmother fucking proud of it. I am Mike! Podolski the singer/song writer for SACRED ORDER. And no, I am not a nazi. After all, I only have one swastika arm band. Every person or group of people that I hate, I have a reason for doing so. And now I have someone new to dislike, you the self-righteous rlitic. I will not change my attitude because someone thinks it sucks. Doesn't anybody have a sense of humor anymore? Couldn't you see the humor in any of our songs? Take "Bongas" for instance. Do you actually think I grabbed some broad's hair and threw her down because I was blitzed on bones of rainbow done? Now man, where's the catch? Oh, oh I've got a hater, I've gotta fuck. I read really. Now about a thousand mikes. A thousand mikes is a measurement in L.S.D. money. L.S.D., ...will take your life. I've quit taking that awful shit and I'm just saying "Friends be careful". "She Kills Me" is a parody of love songs. "The Right to be Poor and Sad" is just one of many songs that I have expressed my hate for the monetary system. Mon-etary. "Irky Brrh" parodies girls for being girls or not. Yes, I hate lesbians (and the male type of homo). Because I've had personal bad experiences with that sick side of society. Like I had a girlfriend that turned fucking lesb under the influence of alcohol right in fucking front of me in a tavern. My brain went snap. Well, there's only one song left to explain. "Erik Estrada", there's a man who everyone should spit on. The motherfucker gets paid millions of fucking dollars for being a piee poor actor and then he quits the series demanding a larger salary-then they not Anne Jeanne. Well, anything's better than Bruce Jenner...except Erik. Well they give him more money and he comes back. I mean it's a real man, to knock someone, isn't it? I knock Erik, or lesbians, or other shit and you knock me and we knock the world and the world knocks us. And on and on. So I like, fuck you. I'm going to keep on doing what I'm doing. And you'll probably keep on keeping on. And the world sure isn't going to change because "we" want it to.

So like, let's have a laugh and a honp and act like the self-righteous animals that we are. And also lets have some mothers-milk-Miller henn. Love on, val! Mike! Podolski SACRED ORDER P.S. I'm 23 years old. And in the past 11 years of trip and alcohol consumption I've lost a lot of brains. But obviously I'm still smarter than the whole fucking punk scene. Ha Ha.

On the road, again. The phone numbers we printed last issue of promoters, bands, and clubs in our "How To Tour" article and the Wes Robinson interview are there to help the scene grow. Some people have abused that by making crank calls. Please respect the value this kind of information can have for us all, or we will not be able, in good conscience, to print numbers in the future. Thanks, Tim Y

THIS CARTOON IS FROM THE GREAT
REAGAN DEATH ZINE
114 W GILMAN #14
MADISON, WI 53707

Hi, I got a copy of your premier issue and congratulate you on the energies and thoughts put into it. I find the layout of it pretty good and conducive to reading from beginning to end. (i.e. sequence of articles, balance between ads and articles.) Some zines and papers are laid out in a way where you tend to read certain articles rather than reading like a book where you go from the start until you reach the end. That way you don't miss anything.

The articles were written in ways that made them more errors as what they were - individual observations and opinions. There didn't seem to be much preaching or attempts at persuasor involved. As well you included a good range of opinions in different ways - columns, newviews, interviews etc.

I got my copy when MDC played in town a while ago. They seemed to have gotten a favorable response from those that attended which was as is usual in Ottawa - quite a cross-section. New music in town draws people ranging from those wearing mohawks to those in rardigan sweaters. Although this sometimes results in quite a clash of styles and opinions. I think the mix is beneficial - 'cause we can learn from each other. In the small amount of time I talked with the band the next day, I gained a favorable opinion of them. They were nice people who were willing to learn and progress because they liked what they were doing. —Denrick Dean, Ottawa, Canada.

Dear Tim Y:

I listen to your show pretty often. I'm 39 - of the generation that was put "on the road" by Bob Dyle's "Positively 4th Street" and "Desolation Row" around 1965.

I tuned in on the end of your show last week...Tuesday, 16th November. Don't know the name of your speaker (ed: Frank Discussion), but he was saying how putting a brick thru the window improves your sex life. Which I want point out was discovered away back in the distant past by our ancestors who discovered it was more fun to screw your neighbor's wife and kill him and take anything you need from them.

It's no different than ordinary garden variety rape and wry. Your speaker thinks he's among the elite discoverers of this needily, but the military discovered it a long time ago and made it a solid institution.

Well - I'm no different. In my heart - I mean my heart ran on that way. It's just that I'm not going that way in life. I'd rather stand with the freedom and independence of men and women and of little people and windows that aren't throwing bricks at me.

But I'm not into rape, if you know what I mean.

That's it. I just wanted to say this. It took a while to figure out what he said meant to me.

Pet Wright

PAT-IF YOU HATED THAT
'DISCUSSION', WAIT'LL YOU READ
ABOUT FEEDERZ !!!!

LETTERS

BANDS-WARNING!!!!

Dan Dahlquist economics punk
1754 N. 73rd Hayward, WI 53213

I must congratulate Peter Hellman and commend you for printing the article "Diary of an Unholy War". Finally, an article that takes the Israeli point of view. It helped me realize what it's like to fight a war where it seems that you're fighting an entire people. That part about the Palestinian kids in the house who were armed with weapons and killed by an Israeli soldier reminded me of all those Viet Nam War stories I have read about our boys having to kill 10-year-old Viet Cong.

LETTERS

LETTERS

LETTERS

Dear Maximum Rock Roll,

I wish to correct a few errors of fact in recent issues. First, to Peter Urban in his column on Northern Ireland, it is not a religious war in the sense of a pharisee with Pharisee armies on both sides fighting to the death for their beliefs. Yes, the two sides are divided by their religions. The British have never expressed the information and remain Roman Catholics. The Scottish settlers came just after the 1706 census and are all Presbyterian. Since the government of independent Ireland is pro-Catholic the settlers justifiably wish to remain with Britain. According to the 1974 census 31.4% of the population of Northern Ireland is Catholic. 23.4% is Protestant. Respected informants on the subject of independence have said that the province wishes to remain under the British Government.

"Still" recalled by the British Army? The Army was brought in to quell terrorist action by groups like the REPUBLICAN I.R.A., a violent group condemned by the true Irish Republican Army, a major force in bringing about Southern Ireland's independence.

Would you have these Scottish settlers torn out of the province? They settled in the seventeenth century, long before most settlers came to the U.S. If you argue for this you must also logically argue that control of the U.S. be returned to the Indians, a minority here similar to the minority of true Irish in Northern Ireland.

Secondly, I must reply to Casey Bean's letter in issue 1. The issue of state is not Britain or Argentina, but the Falklands. The Falklanders themselves have the right to decide which country is better for them, or whether to become independent. Again, a referendum stated that they wished to remain with Britain. Not surprisingly for Argentina, not a "small country" as stated its population is 25,000,000 more than that of Britain. A 1970 census of one of the most rebellious, rebellious, military/fascist dictatorships in the world, with a justly lead supplied with weapons by our government. The Argentinean settlers may have been forcibly removed, but that's not history. It's unlikely that anyone could be found in Argentina now who would wish to live in that godforsaken place. Any settlers would probably be forced there by Argentina's totalitarian government. The people to side with are not the Argentines or the British, but the Falklanders, who have chosen to submit the fate of the British.

Despite the occasional use of propaganda as in these two cases, MRR remains one of the best punk mags in the country. Its editorial policy of letting many and diverse opinions to be heard is admirable and, in my view, fuckin' good. Good work.

Patrick Arroy
Brooklyn, MA.

Max R & R:

Thank you so much for printing the interview with Birken. If I believed in required reading, I would require everybody who even goes to a hardcore gig anywhere to read it. The points he brought out were vital. They were made especially effective after I read the interview, and then read the scene reports. The inevitable comparisons from every town were the same: not many gigs, nowhere to play, etc. I hope it is obvious to everyone that if you team up a place, the manager/owner/promoter is not gonna invite you back. Rebellious youth should attack the guilty. The Kennedy's said it the best in that song "Hezi Punks"... "I wish a hunk if you've got real balls."

Of course one problem is that most of the blame responsible for the damage are too stupid to read anyway, thus Birken's words will be of no use to them. I believe a big non-truthful man came from the peer pressure suggested in the article. Don't be afraid to tell some fuck to read it if you see him destroying property. Punk is no popularity contest. "V. Motion, as a hardcore pin promoter, was: "Make enemies but influence people."

Grain Underworld

Birmingham, Alabama

Jeff-

Sav yr fine article on "Rockstaritis"- still don't you think that what we really need to handle this sort of thing are more truly alternative promoters, more all-ages/no alcohol spaces and halls, more bands that share the same line of thinking as you do? Bands have to get away from relying on 'over-21' type bars for gigs + to make sure that even if they do get popular they won't end up playing openly big halls + losing contact with the fans.

Sincerely,
Bobby D.

Boh-

I agree with you completely on the need for bands to utilize honest promoters - a name byed - and consciously attempt to play

under-21 shows, but my focus was geared toward inspiring the fans to pressure bands and promoters into being community-oriented by threatening to boycott fucked-up gigs. We do have the economic power to influence these things if we join together.

JEFF BALE

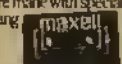
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IT'S WORTH IT

29 NOV 87

TO: "MAXELL" ROCK 'N' ROLL

THE OTHER DAY I READ A MAGAZINE AND IN ONE OF ITS PAGES I FOUND THE ADVERTISEMENT I ENCLOSED WITH THIS LETTER. IT BELONGS TO THE NICK COLE'S IN THE "MAXELL CORP. OF AMERICA.

CAN YOU BELIEVE THOSE ASSHIPS?

IT WOULD BE GREAT IF SOMEHOW WE COULD TELL OTHER PUNK TO BOYCOTT THOSE FUCKERS' PRODUCTS. THIS COMPANY MUST THINK WE HAVE NO BUYING POWER IN TODAY'S MARKET IF THEY PRINT SUCH BULLSHIT.

WELL I'M NOT GOING TO TAKE IT AND TO SHOW THEM MY DISPLEASURE I SEND THEM A LETTER OF WHICH I SEND YOU A COPY.

PUNKS DON'T FIGHT...UNITE!!!

Mick Scabino
SACRAMENTO, CA.

TO: THE "MAXELL CORP. OF AMERICA I DON'T KNOW WHAT KIND OF AN IDIOT YOU PEOPLE HIRED TO DO YOUR ADVERTISING, BUT THANKS TO HIM OR HER OR WHOMEVER YOU HAVE JUST LOST A FAITHFUL LONG TIME CUSTOMER.

WHERE DO YOU THINK YOU CAN GET OFF BY PUTTING US DOWN?

I HAVE MANY FRIENDS IN THE MUSIC BUSINESS THAT DO MUCH CASSETTE RECORDING AND YOU ARE YOUR GOING TO LOSE THEM ALL BECAUSE OF YOUR PREJUDICIAL STAND AGAINST PUNKS.

YOU "NEW WAVE SHOULDN'T BE RECORDED ON PUNK TAPE" LOGO IS THE MOST SIMPLIFIED CIRCULOUS MUNCH OF BULLSHIT I HAVE EVER READ!!!

FROM NOW ON WE'RE STICKING TO TOK.

FUCK YOU ASSHOLES!

GET OUT YOUR PENS

Dear Max Rock 'n' Roll:

Hello there, How are you?? I'm in a real good mood. The other day I went to see MDC and the DEAD KENNEDY's and I thought they were excellent. Especially MDC who I thought were really fucking excellent. They stayed at my mate's house and we had a real good laugh. Talking about USA and Brit. We talked all night and they seemed like a real nice bunch of guys. They played a real excellent gig the best songs. I HATE WORK, VIOLENT PORNCECKS, JOHN WAYNE WAS A NAZI, CORPORATE DETHURGER, BUSINESS AND PARADE, and DEAD COPS. Dave went mad. His actions on stage were real good. I suppose you like MDC???

Well anyway I bet you're dying to find out how I got your 'zine. So I'll tell you. I got it off Len Morgan, Idle Thoughts Delta, B.C. Canada. It's No. 1, the one with the MDC and MINOR THREAT.

thought it was real good, especially the letters and the record reviews. The other day I got No. 2 off IMG and I thought the HUSKER DU and REJECTORS interviews were excellent. Your 'zine is really informative and I enjoy reading every minute of it. How long does it take to do?? How many people contribute to it?? Does it cost much to get printed?? We were thinking of doing one. But it costs so much to get printed. Anyway, I'll tell something about Birkenhead which is the part of England I live in. Most of the punks are in the old time punk bands, i.e. PISTOLS, CLASH, BUZZCOCKS, and UK SUBS, etc.

There's 4 of us who are into newer punk, i.e. DISORDER, DISCHARGE, CHADS UK, CHAOTIC DISORDER, VIOLENT UPRISING (mates band), DIRT, CRASS, AMBIX, ANTHRAX, FLUX, CONFLICT, AD-NAUSEUM, ASYLUM, MINOR THREAT, SOA (R.I.P.), YOUTH BRIGADE (R.I.P.), VOID, FAITH, CANCEREN, MDC, BLACK FLAG, NK's, TERVEET KADET, NIOS, SUBURBAN HEPCAT, KAOOS, RISTYT, ZHIV, TASTUS, APPENDIX, LAMA, and BAD RELIGION. I really love American hardcore.

As you can see from my list, I only like Fast Punk. Tomorrow I'm gonna order the SS. DECONTROL L.P. and UNSAFE AT ANY SPEED E.P. Could you recommend any good fast bands? How would you feel about trading UK for U.S. stuff?? You know Demos, live tapes, and records. The stuff I'm interested in is Fast Punk. What do you think of British punk? I think it is quite good but I hate bands like EXPLOITED, V-SQUAD, and oil, oil bands. They're just out to rip you off. Whereas bands like CRASS, etc. aren't. They care about people, and don't look up on them as pound notes or dollars. Plus what they say is really good. Do you like CRASS??

MDC played a gig at London a few days ago and CRASS came along. They thought MDC were quite good, both lyrically and music. MDC want to do an EP on Crass Records. CRASS offered them a gig at Stonehenge near XMAS. The MDC is really good. My fav tracks are VIOLENT PORNCECKS, I HATE WORK, DEAD COPS, BUSINESS ON PARADE, I REMEMBER, and JOHN WAYNE WAS A NAZI. They were excellent live.

What's life like there in Berkeley? Do you have many gigs (shows) in San Francisco?? In Liverpool it's real shit. Hardly any bands play. The DEAD KENNEDY'S was the first show for months. I really enjoyed it. Although St. Helens has a few gigs on. THE SYSTEM are from St. Helens. Do you like THE SYSTEM? I like the way you sell records cheap and that's what it's about. Not ripping your own kind off. What do you think of straight edge? I think it's alright but I reckon you shouldn't pack a drink in. I only drink about 2 pints a night. I don't touch drugs. Do you?? Do none of the punks drink in D.C.?? Has it caught on in any other states? Has D.C. got the best scene? Are there any good fast bands starting up in your area? In Birkenhead, there is one, HEREDITARY DISEASE, who are practicing soon.

I reckon Finland has some good bands. I wrote to Vore and he sends us tapes. I reckon KAOOS and RISTYT are excellent. I love FAST PUNK.

Anyway, I'll say bye for now. Please write back. I would have enclosed the money for S.I.S.P. but I wasn't sure on the money situation.

Cheers,

Granny

Ed. - I've written to Granny myself, but I thought some of you might want to also. Here's his address: Granny, 10 Arley Close, Forestate 8, Head, Merseyside L43 9UR England)

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list your 3 favorite bands





POISON IDEA are a 2-year old 4-piece band from Portland, Oregon, with a tape frequently heard on WEX R'n'R. They are frontlining a scene (along with the FARTZ from Seattle) in the Northwest devoid, where a punk is still a spectacle and has harassment is an everyday occurrence. Absent at the interview was Tom Pig who lives miles away from Portland in the suburbs.

JERRY: What's it like to be POISON IDEA in Portland?

Chris: Portland was, until about two years ago, totally art-oriented, then POISON IDEA started and alot of kids got into that because they couldn't get into someone beating on a drum with an elephant tusk. Now it's a little better scene, but more people need to actually be involved & not just watch. We need more bands, more magazines.

Dean: We couldn't get a gig at first because there wasn't anyplace to play, and all the established rockpunk bands hated us because we're so raw, but the kids couldn't get into them either. Now we have our own following.

CHRIS: A VERY young following. The scene here is very young and very enthusiastic. We're up here in a huge vacuum. One club -- two blocks away from the major police precinct. We play a show a month maybe, and we make no money and drink no free beer. The club (The Met) brings in alot of hands, but we need more hands coming through. Portland is totally ready for it. The scene's really growing. I'm glad more kids are getting into it. When I see a new kid on the street, I'll go up to him and talk to him, no one should say, "oh, he's a trendy, he's a fucker."

JERRY: WHAT ARE YOUR SONGS ABOUT?

Jerry: Being youth today, with a lot of personal innuendos. There's no point in saying "Fuck Reagan" -- Reagan's not going to hear it and we already did it last year.

DISCHARGE

Jerry A. / POISON IDEA

My decision spells disaster but don't think that you won't get yours
Change you do and say are wrong you won't be saying them
very long
people that I know the best
are the ones I hate the most
all the ones I've never met the
ones down to less
because I still drink it straight
blackling made of smoke and paint
the end comes with still I want in
heaven hell and hate
Jesus freaks screaming at me saying your gonna burn in hell
I laugh when I hear what they say
then scream out there is no god
this is my life
this is my curse this is my headache
it's getting worse
but now all out and think
in this great land of food and drink
the more bread you got the
the less what you eat
things you value such as meat
as passed my face is red
it's years of walking dead
things I do and say you saying
a word be saying them very long
decisions screaming at me
telling me to give it up
a look towards the sky
then I say fuck yourself
hey why don't you hell yourself
your underage
you got no life
see that you pick it up
cock the hammer back
pull the trigger and

JERRY: YOU SEEM PRETTY PISSED AT THE MEDIA'S CONCEPTION OF PUNK

CHRIS: I don't know what's with the media. If punks weren't represented as total monster lowlife who only want to kill, then more kids would become aware. As it stands, it's the ultimate evil to be into hardcore. There aren't enough punks to overthrow the government -- perhaps there never will be. I don't know what people are so afraid of. There are stupid punks, but there are also stupid people. I've never heard of a punk getting on top of a building and shooting at passersby. These type of things haven't happened, but still were shown as total losers.

Dean: I don't like to get shit on the bus from some pethead calling me names, and I'm sure they don't enjoy some idiot with a December mohawk telling them to cut their hair. People are people.

JERRY: What bands do you like?

Dean: We love the FARTZ.

Jerry: And DISCHARGE. They played Portland and nobody came, but it was packed for FEAR because everyone'd seen the movie.

CHRIS: Old punk, new punk -- not really everyone in particular. Bands influence us to keep punk and to keep going. We try to keep in touch with what's happening all over because we're isolated. It's such a big country it's hard to tell some punk in Miami what's going on in Portland.

JERRY: GOALS FOR THE BAND?

There's nothing I'd like more than to live off of this band. I don't want to be rich, but I'd like an apartment, I'd like to eat meat more than when I go over to my mom's. I don't want to be a star -- I can't be a star. I'd like to say that we are America's ugliest band.

Jerry: Oh well, make a record

Chris: Yeah, it's a nice thought.

Dean: We're such assholes, and we treat each other like shit. This is the seventh reuniting of P.I. Somehow we stick together.

Chris: We're a good tight band, and we will play anywhere. We want to play D.C., we want to play Louisiana, LA, Texas, Mexico, SP, Conyers Georgia -- anyplace there's a scene, I want to see it. Our tape's in San Francisco and hopefully it's on the radio. Subterranean is our big interest in a label. They seem to be a label that really knows what's going on. Last word's the only thing that died in '78 was Sid, and who needed him anyway? We're gnarly and we're not wispy. We shred.

In a town with a scene as secular and divided as Portland's, POISON IDEA (who share pool space with Neo-Fascist LOCKJAW and SADO-NATION) have tread water alone for a long time. New bands come and wilt as fast. Recently there have been stronger developments -- the ever constant BRAPSHEDS, who are great when they play. Mostly Walla Walla cliquey immigrants DIRGE sound good too. FINAL WARNING have played three and a half gigs so far and noisy HERB may develop if they try. S.F. bands: we would appreciate seeing you. Numbers to call are BILL HICKS (the Met) (503) 223-3438 or Courtney (503) 222-7491. YOU can contact POISON IDEA c/o Dean Johnson 2359 NW Overton Portland

Interview by Courtney Michelle

Dear 'lex Rock & Roll,

There's lots of problems with the scene and many punks are complaining. What they don't realize is how lucky they are to have a scene at all. We (my friend and I) live in a medium sized town (40,000 people -- Medford, Oregon) and it's probably the most "majority" capitol of the universe. There is no scene -- no clubs, no bands, no other punks at all. Well, there's a few in a town about 20 miles from here and about two non-punks at school who will talk to us (Are you happy Dave? Your name's in print now). Our parents are "upstanding citizens" and the only way we get to concerts is all by running away.

Well enough complaining -- here's the good stuff. We ran away to go to the FEAR / MODE OF HONOR gig in Eugene and then Portland and it was great to see how really friendly and cooperative everyone was. We had practically no money, food, transportation & no place to stay but like we said the punks were really nice. We got a place to crash for the night and a ride to Portland and back. The concerts were good -- I didn't like FEAR that much but MODE OF HONOR was terrific -- really honest and up front with good political values. FEAR should have opened for them not the other way around. There was good slamming and stage diving with no serious fights -- hopefully it will stay this way. It was surprising to see how few other hardcore chicks there were, especially out slamming but maybe that will change in time -- its just hard for us females because occasionally you'll get some 250 pound guy that lands on you and if you're pretty small you can get flattened.

Well, this looks like the end of this letter. A word to punks everywhere: Don't get bogged down with an "image" -- remain open minded, that's what punk's all about, right?? Be grateful that you have a scene, but don't stop trying to improve it. Don't listen to the government or the media -- they just try to brainwash you.

Terminally Yours,

'lex & Punt

P.S. Thank to Eugene people who put up with us -- especially Erskine & Damon (how are your box-springs lately?) Hi to Skunk Rafer (Abe), Andy, Slash -- who is one natty person (we love you Rob) and many, many others



Photo by T. Hockabee

Interviewed by P.O. BOX 1043



HUMBOLDT COUNTY

Things have really picked up since Humboldt State started at the beginning of October. Several local bands have formed or reformed and there have been a lot of encouraging events that have helped rejuvenate the scene.

X played 3 shows in the area (1 in Garberville, 2 in Arcata) in mid-October. Unfortunately, 2 really lame top 40 bands opened for them. The point is though, that there is enough of a scene to sell-out the local 500 capacity club. Also, the former punk mainstay, The Rose, will be opening again soon. This 150-cap bar will be a big boost to the scene. Garberville is a really cool place, too. A good scene that ripples over into Arcata.

A local band, the SEA WAGS, have found some success in taking their hard-poo sound into some local anti-punk clubs. The PSYCLONES, an experimental synth band, have released a single and 2 cassette LP's on their Clonotone Records. CORRUPTED YOUTH, a band of 14-16 year olds from Garberville, are a really hot hardcore band. The ALTERNATE BAND play hardcore, too, and veterans AGENT 86 have released a tape.

There is a local fanzine, COUNTERSPACE, and the local college station, KHSU-FM, has 2 hardcore shows: Wednesday and Friday nights.

We want and need bands to come up here and play. If interested contact the local booker, Redwood Curtain (707-445-1121) or me at Counterspace Magazine (PO Box 4954 Arcata CA 95521) or for any info on tapes of local bands.

Bye
Mike
Agent 86

AGENT 86



BAY AREA

I can't believe all the shows we're having here. I'm not talking about ramby-pamby new wave outings either, I mean hardcore shows. We had 12 in November and 13 so far in December as of this writing. I never thought I'd say this, but I think we have too many gigs. All of them can't be supported, so usually just a couple of the big shows get paid draws. And with so many bands around, it's real hard to get on a bill unless you are in tight with the promoters. It seems like you can see the same bands all the time. I wish promoters would give the newer bands a

chance and distribute the openings around more fairly. I don't wanna sound like an ingrate, 'cause we have a real cool set-up here. It's just that I can see so many ways to improve it. I guess I'll just never be satisfied.

Anyway, new bands include: THE BRUCES from San Jose, THE FACTION also from San Jose, POSSIBLE CROSS from Snnomas, and LIVE RUDE from S.F. Also, instead of all the ZERO POYS movin' out here, we just got one, Tufty, who now plays bass for our newest addition, TOXIC REASONS. I'm totally stoked that we get yet another rad band to relocate out here! JUVENIL JUSTICE onto 2 for the price of 1. Inside their old purrariat and adding 2 new ones. Will this make them twice as fast?



On the deficit side, we lose BAD POSTURE, PARADISE, and the infamous INTENSIFIED CHAOS, the band everybody must've played in at least once. Out of the ashes of IC rise EVERY OTHER'S DREAM. And 13, another new band, also seems to have a chaotic relation.

Look for a new CODE OF HONOR single in your local record shoppe. It's due out soon. Also new NY's album and single on the way.

And a note must be added. THE VATS, located in beautiful Prunery Gardens, S.F., the only true "punk" hangout, is being closed down. The full story should be in the next issue.

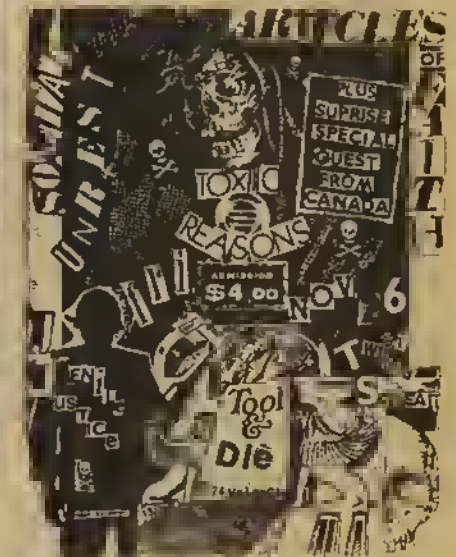


Photo by Cliff Carpenter

But to brighten things up, a new club is on the way, Minor Pork, in Berkeley. This club will try a unique approach in that it will be only 21+. Should knock out most of the marines and bikers and eliminate the legal problem of selling liquor on the premises. Hope it works out, sounds like a good idea. Also, Tool & Die will continue to have shows. All charges resulting from the recent bust (see live reviews) have been dropped. The Die lives on!

Wandering through were PIL, 3 O'CLOCK, RAD RELIGION, DOA, SOCIAL DISTORTION, ARTICLES OF FAITH, TSOL, MASSACRE GUYS, BLACK FLAG, RED CROSS, U.K. SMDS, and FEAR. ARTICLES OF FAITH with their snif-proclaimed "Bredcore" style were the best of the bunch (sorry BLACK FLAG). These guys' sincerity and commitment really impressed me. If you're ever in Chicago, look them up. They'll do all they can to help you, and talk your ear off as well! Another band that deserves more publicity is MASSACRE GUYS from Utah. Their jazzy approach to hardcore was quite a relief from all the stereotypical "we can play the fastest" bands that seem to be around now. Watch for these two bands when they return.

'Til next time. -Brian Edge



Tool & Die, S.F. 11/28/82 TWIST AND SCREAM JUVENIL JUSTICE, ARTICLES OF FAITH, DOA, TOXIC REASONS, SOCIAL UNREST by Brian Edge

Another big night at the Die, loads of people and quite a line-up! The Tool & Die is truly the last of the underground clubs in this area, and I mean underground! When was the last time you had to go through a trap door in the floor to get to where the bands were playing? Small, 2-level building, no hours, low entrance fees, no stage, and no mandatory shutdown time adds to the unique appeal of this club. Sounds like a great place to see a show, right? Well it is if the people there make it great. I've seen shows there where everything was cool, everyone having a good time, but there've also been times where the whole atmosphere sucked, even if the bands were excellent. Maybe if we got rid of this blasé, no-hum attitude, things would change. Remember, people make the clubs, clubs don't make the people.

TWIST AND SCREAM opened the show with their Flipper-like discs. I don't like Flipperesque obnoxious noise so I'd be biased in making an opinion about these guys. My only question is, how do you tell if they're playing well or not? Also a new vocabulary must be devised in describing bands of this nature. Surely, they can't be described as having shredded or franked. They can't be hot or cool. We'll probably start hearing things like: Man, they really dived tonight! Were they cold! Way to irritate! Those guys really put me under! Totally draggin'!

JUVENIL JUSTICE has a lot of things to say and not much time to say them so they cram 2 hours of lyrics into 20 minutes of music. Result: That is this guy saying? 'Maybe they should band lyric sheets out or something. The only time you can make anything out is in between songs when Chris (the singer) starts his vehement diatribes (look that one up!).

Is this what it takes to get S.F. back on its feet? I hope not 'cause people resent being raped on, but something does have to be done. I admit the fact that he's so committed to bettering the scene here, maybe, if more people had that commitment... ARTICLES OF FAITH should once more that the best bands use influences from all facets of music. Bands that lock themselves into listening only to one type of music quickly run out of interesting material and sure don't have much variety. Peppine, soul, funk, and even heavy metal (braven forbid!) influences were apparent in A.O.P.'s abbreviated set. Both at this show and at Betkenley Square, their frontman, Vic, played with such intensity and emotional drive that memories of early Henry (BLACV FLAG) came drifting back. Not since FALSE ALARM have I seen a singer physically assault an audience. His frenzied rips through the crowd, etc. in hand, shocked most people out of their lethargic daze. Recordings alone cannot give the impact that this band has live. From tension-building head-wenchers, to all-out attacks, this group and its four highly talented members give Chicago one of the best bands around.



Photo by Brian Mueller.

BOA AT TOOL & DIE
D.O.A. turned out to be the "special guest from Canada", surprise, surprise. These guys never cease to amaze me with their great brand of punk 'n' roll. Highly accessible tunes for all ages, moving once again that music doesn't have to be played at the speed of sound to be immensely enjoyable.

TOXIC REASONS played their first gig since moving here from Dayton, Ohio. We've struck gold in getting these guys 'cause they are one heckuva band. Fast, slow, fun, serious, they've got 'em all and do 'em well. I just hope they get the support they deserve out here.

SOCIAL UNREST closed out the show, or tried to. The police decided that that was enough and closed it down. There has never been any problems at any of the shows here and they usually go on till 5 in the morning at latest. So why did the police pick tonight for their "big raid"? They searched in vain for a reason to close the place down and, not finding one, they came up with some curfew law passed in 1902 and tossed everyone out. I guess they must have thought we were dangerous or something 'cause they had 2addy weapons and 7 patrol cars, with S.F.'s finest just waiting for one false move. One of the APPLICATED got alarmed around 10:30 being thrown into the paddy wagon for "assaulting an officer." Another youngster gave some fat alop a run for his life before it took 2 nether cone bunsides Lardo to bring him down. Don't they have physicals for these guys anymore? I mean this guy looked like the perfect part of a nonmedical for a weight loss plan. They hauled Bruce, the club owner, away but just for appearances because they had nothing on him. They even gave me a "bitchin'" ticket for double parking while trying to load some equipment! G'mon, it was 3 in the morning and they had the street blocked off anyway. All in all though, the crowd was real cool and there were no major hassles. Maybe we opened a few eyes amongst the police there who were expecting everyone

to act like the caricatures they see on GHIPs or Quincy. Whenever you have a chance to represent the scene, use your head, 'cause you're representing us all.



THE BUST

Photo by George Senko
Handcuffs too tight

Just another kid killed
one Friday night on way home from show
top in his sight, night stick then files

No way no way
Just leave us alone
Did nothing wrong
Just let us move on

Chrome armor too bright, handcuff too tight
thrown in the truck, then beaten to fuck
no place to hide

Over-abuse, head in a noose
Nothing to pain, nothing to lose
out of their cage and on the loose
they do it for fun, 'cause they never lose

Social Unrest

SAN JOSE

San Jose City College 12/3/82 SOCIAL
Distortion, LOS OLVIDADOS RIZZY UNFAMARE,
LIVING ABORTIONS THE FACTION,

by Brian Edge

San Jose has its first big show in a long time! The skate kids seem to really have it together here. Good, loose atmosphere, lots of people and no hassles, combined with five of San Jose's best, made for an alright night. Because the show started pretty early (8 o'clock), I missed the first two bands, (no, I wasn't out getting wasted), which I sincerely regret now. Talking to people later, it seems that THE FACTION, in their first gig event, ate one radical, knockout, innopin', wahoo band. Having not seen them myself, I can't say for sure but it seems that they've won quite a few people over already. LIVING ABORTIONS were reported to have been the fastest of the two but not much else was said about them.

Now for the bands I did see. The L'AMARR started things off (for me). There's some thing odd about this band but I can't quite put a finger on it. One theory has it that they are all 38 year olds who shave twice a day.

Trying to tell their youth while cashing in on the new punk fad. I mean, when was the last time you saw a punk rocker with a hollow body contact? And where are their mohawks, ripped shirts with nipple A's, wrist weapons, boots, chains and spurs? Somebody be itter clutched these guys in before people start thinkin' there's not a dress code. And the songs they played; more than 3 chords! What is this? I got lost after the first guitar solo! When do these guys think they are? When I go to a show, I wanna hear punk rock. You know, music to thrash people's heads in by. Accept something different? No way!

Pussy is without a doubt one of the best bands in the area. Their songs are quite unique, very hard to describe adequately.

Fast, yet not mindless thrash. Fun, yet not stupid. Different, yet still really good. This band shows that there are still very creative people out there not letting themselves be put into any kind of mold. I sure missed Poo poo's amazing depth guitar though. It added that extra dimension to their sound, created by Greg's 3-string machine, the lead vocalist's (sorry, I don't know his name) classic sneer, Sharon's tit-plecting \$75 bass, and Kat's tolling drums in jaded grooves. Let's heat it for women in hands, YEAH, YEAH, YEAH! Women see a vital part of the scene, and should definitely not be afraid to get involved.

Despite the complaints I have heard that they're too rockstarish, too 77ish, etc., I still think that LOS OLVIDADOS are great. They've got some of the catchiest songs around and are supertight. So what if the lead singer spends most of his time taking off his clothes? So what if the only pair of pants he owns are black leather? It's the music that counts and that's where they've got the Edge.

SOCIAL DISTORTION closed the show with their very familiar style of rock n' roll. A lot of people put them down they're not my favorites either, but I'd rather see them than any of those pathetic mainstream hairstyles who can only claim to play rock n' roll.

Things went smoothly as a whole. Police were on hand throughout the show, but never came close to being needed. Glad to see more girls dancing also, led by the Young Ladies in Red (could dresses be making a comeback?). I'm also glad to see people promoting swiveling (to swivel simply balance on one foot and twist like crazy! Many interesting variations are possible!). Since thrashing has been mutated into a thinly disguised street fight, anything would be more enjoyable. Why not try and swivel, or skank, or do the Hokey Pokey, or even Leapfrog, anything where fearing for your vital organs doesn't enter into it. This would get a lot more people out on the floor (the more, the merrier), and make shows a heckuva lot more fun. The energy and intensity would not be lost, just channeled into a non-violent form. Think about it.

Here's hoping that San Jose has lots more shows.

CRUCIFIX
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CRUCIFIX

DO YOU FEEL IT'S IMPORTANT TO HAVE A JOB IN OUR SOCIETY, BEING EMPLOYED AND MAKING WAGES?

It's not important to us right at the moment. Sooner or later though, we'll have to find some way to make a living. None of us are really qualified to do anything, except for Sothira because he's a chuf. None of us graduated from High School.

Have you ever had to eat a free meal in a soup kitchen?

Yes, twice.

What about the increasing Unemployment here in the United States? How does it make you feel?

All these people are so dependent on the government. No. All these people—they're not getting anything from the government. It's so hard to get support from the government. Do you think it would be good for the government to institute more jobs for minorities and youths?

Yes. Especially for youths.

Is this something the individuals and businesses should take care of, or is it the government's responsibility to create jobs? The government can say, "You have to give minorities and youths jobs." But it's basically up to the employers themselves.

If you want a job you can go out there and find a job. If you really want it bad enough.

As far as you're concerned, do congressmen and other officials really care about your livelihood?

All they want us for is to use us, to draft us, and to send us to war. That's all we're really good for in their minds.

Do you see music as being a career for you?

No. It's not a career. We're not doing this to make money. It's because we want to get our message across and play music and because there's a future in Punk-Rock.

When you're thirty would you like to be making a living in a band?

No, definitely not.

What will you be doing when you're thirty?

Running a small business. Not a big enterprise shopping mall, but a break even small business. A record store or a T-shirt shop.

You released your last single by yourselves on your own label. Was there any reason you didn't go through someone else?

Because no one else knows how to do it fuckin' right. No one can do it the way you want it to be done. You have to do it all yourself if you want it to come out your way.

We've done records with three labels now. We've done Universal, we've done the compilation with Alternative Tangles, and we've done Ret Mesu on Go Records. You get put on a compilation record with a bunch of bands that you don't politically agree with. People won't take you as seriously if you're mixed in with a bunch of other bands.

You don't do much good on a compilation anyway, you're just with forty-seven other bands, and it's a B-lazeh. It's not like putting out your own record. Your own record is your piece of artwork, your own vinyl, your own songs. We did it because we wanted to see if we could do it ourselves, and it's better that anything we've done yet.

What are your thoughts about the dangers of Nuclear Weapons?

There's only one thing you can do in a Nuclear War, walk to the cemetery.

What about the belief in deterrence? That if we put a missile defense that makes a Soviet attack unlikely, chances are they will never attack?

It's all a load of bullshit. You can't trust the government, whatever they're telling you is most likely a lie. This deterrence and the rest of this shit is just increasing the tension between us and the Soviet Union. The only way we're ever going to have peace is if there are no missiles.

There are people out there that believe these things. Are these people just totally misinformed?

They're just not being realistic.

Do you feel that the Nuclear Freeze (stopping increases in weaponry but not eliminating them) is something that will ever work between the U.S. and the U.S.S.R.?

That thing is that the Nuclear bombs are still there. They could still blow up the world many times over.

You have to do away with all Nuclear weapons. Is a Freeze a positive step?

At least it shows people are concerned. Is it important to you to educate the public about the horrors of Nuclear war through your music?

Yes, very much.

It's more through our attitude and interviews and things, because the way I write the lyrics it's more like songs and not propaganda. It's a song when I write it.

Is educating something that Punk-rock bands should do?



Left to Right: Matt, Sothira, and Chris.

Not just go and play gigs for the fun.

The reason we're doing this band is to get this message across.

It's not to educate, it's to get people to realize that if they don't do something now they're not going to have anything. We don't want to say "This is what we believe, you have to believe it too." We just want the kids to know not to believe things, and be more aware.

Would you like to see the Punk community get involved in organizing and participating in anti-arms rallies and protest marches?

That's an individual thing to do. You go by yourself and you find out what you can do as a person, then you tell your friends. It's not like, "OK, we need 500 Punks in this one area, OK, and a hand over here, and the guys with the banners over there." The 500 people won't know individually what they are doing. They'll just know they are at some anti-nuke thing.

The main people that knew what was going on in the more people would go to these things on their own accord.

Do these rallies help?

I don't think they have a whole lot of effect actually. They make more people aware though.

In what way would you like to see the billions of dollars that are spent in this country on Nuclear arms used?

Providing food for starving children.

Should this country take a role of helping out other nations? Definitely. Because we're the richest nation in the world.

This money should be spent on the people not on the power. The people are what's important, that's what the world is about. The people in government positions don't give a fuck about the people, they just care about what power they have over the people. The U.S. is so fortunate, we had all that money we spend on Nuclear Arms, we would take it and spend it helping starving nations.

It has been said that twenty years ago the most you'd hear about God was "Is God dead?" Why do you think there has been such a resurgence in religious beliefs in the United States today?

Because people need help, because the world has become so fucked.

Religion is OK if it comforts the people, but actually they're not putting much faith in themselves.

Do you see any faults in the ultra-conservative Christian organizations such as the Moral Majority?

They're against anything that's an alternative. It has to be totally their way, if it's not about God it's wrong. They're trying to make a back and white.

I went to Catholic school for nine years, and I saw it all. I think the organized Catholic church is a load of shit. It makes the kids so they can't do anything the way they want to. It makes you afraid of everything, it makes you afraid of God. If there is a God, I'm sure he doesn't want to be feared.

The Catholic church as a separate thing from Christians in general has been making a strong stance against Nuclear weapons. How do you react to this?

It's very well they do that, but still it's what God says. It shouldn't be what God says, it should be what we say. The people are the ones that are going to get blown up, not God.

Is Punk still an important youth movement as you see it?

I think it's the most important youth movement.

It keeps the kids thinking. Every kid that comes into the Punk scene starts thinking more. At first when we got into Punk it was the Sex Pistols, and "Anti-Social", break everything, let's start a band. Then we started realizing there are other important causes. Before when the Sex Pistols came out, they didn't tell anybody about anti-war.

All they said was, "Punk. What a load of shit. That was for the hippies."

It kept the kids from thinking what the hippies really did. What we can learn from them.

I think Punk is growing in a more healthy way right now. People are becoming more politically aware.

Crucifix has been accused of being many things by the underground. Too fashion conscious, too English in its influences, too preachy, and being a hypocrite band with nothing to really back up its popularity. How do you react to these?

Clothes wise we're evolving from what we liked then to what we like now. That's part of what Punk is to us. The clothes are still important, because people's first judgement is the way you look. We listen, we be it.

We feel that if you're going to be a Punk you might as well look like a Punk. You're not going to say anything to anybody if you just walk down the street looking like nothing. It makes people think. If they see someone looking like that they say, "What is he thinking?" They see a strange looking Punk and they see him with a Peace sign on him and they go, "Oh, I see."

We look like the people you see in the audience. A lot of bands they think, "We can get up there and look like anybody off the street." We just want to be like the audience. We don't want to set ourselves apart.

Why be in a Punk band and consider yourself a Punk, and not look like a Punk? It doesn't really make any sense. Why try and fit in if you're trying to say something different.

What about too English? Some people say, "Crucifix, they're just like Discharge."

Anybody can listen to our set and if they say we sound like Discharge they're full of shit. They're just looking at the way we look. What's most important is what we are saying.

The old people, the "leaders" of this scene seem to support pastoral bands, and we're a political band yet they condemn us. Just because of the way we look. There are a few English bands we like. Crass and Discharge, they're our favorite bands. It's because they have the most to say. Not because they are from England.

What about the ridicule from people that say that you are too preachy.

We don't preach to the audience at all. We don't tell people what to do, we're telling them what they could do, what is happening, that there are alternatives to what's going on.

We have a song "Blind Destruction". The chorus is, "Youth violence. Youth don't fight." It's really simple. We don't believe Punks should beat the shit out of each other, but that's up to them. If they want to go and kick each other's heads in, go right fuckin' ahead. They deserve to get their heads kicked in if that's what they want.

People should realize that the songs we write are songs with a message, not songs that preach.

Some bands need to say, "We don't tell anybody anything."



They can go beat the shit out of each other when we play, they can tear the place down, they can all kill each other, but we don't care. We're just up here to play." If we're playing and there's some huge light we're not going to stand up there and not say anything. We care about the people and don't want them to kill each other.

Q What about Hype?

A We've been around longer than a lot of other bands that have just popped up over night and become really successful.

Q Any band is going to have to hype themselves if they're going to want people to like them. That's the reason we put out posters. No bands put out posters or fliers anymore, no bands really care about the artwork. A lot of people came from the Art Institute in S.F., a lot of the Punks put effort into the artwork. It wasn't just let's go out and thrash and drink beer. They were trying to do something creative.

Q This single, we all did part of the record. It was like a big art project.

A I think the hype is very minimal with us 'cause all the hype is actually good artwork. It's all work done by us. Any band that wants to get known has to put effort into getting there.

Q What about hardcore thrash music vs. other types of music that is coming out today?

A I like any band that has good lyrical content but I might not like their music. If the lyrics have something to say I respect that band. Music is just personal opinion but lyrics go so much farther than that.

Q Parting comments?

A Whatever we've done and will do we try and put quality in it. We don't want to just do throw away stuff.

Q I want to say that Freak Records is our label and we did it ourselves with our own money out of this house.

INTERVIEW AND LAYOUT, PETER MONTGOMERY
TYPE: Regent St. Type & Design



Toxic Reasons

If we are to have any influence on the future, and they are recognizing this musical movement as significant, we must channel our thoughts and communications together to unite a growing national scene. Culturally, England has a more tightly knit community, whereas America is so large and the world is harder to reach, so be productive, support relevant bands, go to important rallies and support the underground media network. There is so much shit to put up with, but if you work for it, it will come. Don't be programmed into their way of thinking. It's our turn in our generation to carry the weight on our shoulders and to sing the truth! Let us be heard!

Originally from Dayton, Ohio, this band has been on the road constantly for the last 2 years, with many changes of personnel, the latest being the addition of former ZERO ROY Tuffy on bass. He recently talked with these three members of the band - Singer Ed Pittman, drummer J. J. Pearson and rhythm guitarist Rob Snot -

MRP: "How's the scene in the Midwest these days?"

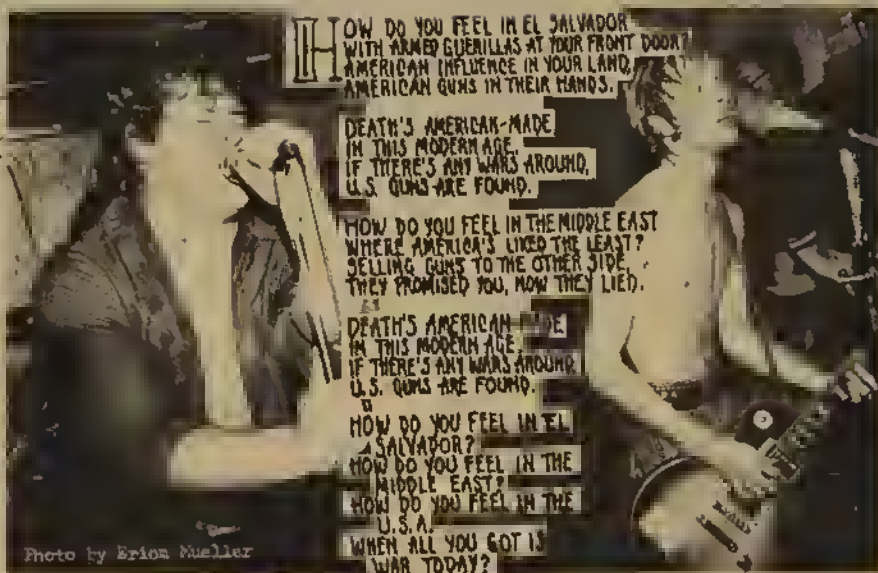
Ed: Bands are poppin' up all over the place, but it's the Bible Belt. Jerry Falwell is President there. There's complete control of the media. Clubs open, and get shut down in a flash - like C.O.D.'s in Chicago. Two sound boards torched in two days. Very mysterious. The people are there, but the bars aren't.

JJ: All Midwest bands can do is sit in their basements, and practice, practice, practice. Rob: You've got so many radio stations on the coast to express yourselves.

Ed: You don't know how lucky you are. Out there, the TALKING HEADS are too hard for 'em.

JJ: But in the Midwest, once something grabs hold, you know it's for real, not a fad. But it takes a long time.

Ed: Yeah, it's much more oppressive.



JJ: Ohio is pretty redneckish - like people in "Dellavetance". You can't understand 'em. They do sopors and smash up cars and fix cars.

Rob: And kill their moms and children.

Rob: That song's about hip business selling arms all over the world. And the ironic thing is then they'll send American kids overseas to get shot with guns saying "Made in USA".

MRP: Well, have people in the Midwest caught on to anything yet?

JJ: People aren't that pissed yet. I was watching election returns, and in the '87 where there's the highest unemployment, they still voted conservative.

Ed: That's 'cause they send Mr. Puppetman, Mr. Reagan, out on these tours. They hold

them in a hip allo or something, and they hard people American flags at the door, telling them they're gonna be on TV - Media Hype. Rob: I can't believe they've got someone 72 years old running things.

JJ: 72 and an actor. Ron De Louise could do the same job.

MRP: So people are screwed?

Ed: Sort of. You lay a person off for 3 months, someone who was making \$700-\$800 a week, and now he's gotta mortgage his house, and buy vans. It's like "Grapes of Wrath", but now they're all out in vans travelling the country trying to do housework for \$8 a day. Feed 4 kids on that! With that many people out of work, they go crazy.

JJ: When they can't afford to entertain themselves, they go nuts.

□ TELL ME ABOUT COMRADERY

Johnithin: We feel that the youth of today should stick together, more than they are now. They're falling apart, fighting with each other, and causing violence for reasons they don't even know. They don't direct their violence in the right way. They're just destroying for the sake of destroying rather than directing their anger where they should be focused.

Mike: Every youth has to direct their anger somewhere.

□ The Youth more than the rest of the Country?

Dave: The youths are more important than the rest of the country.

Mike: They are the ones with Vitality and Energy.

□ What about Self Pride,

Johnithin: Well, you've got to believe in yourself before you can believe in anything else.

Sal: It's not like thinking your better than anybody else. It's knowing when you do something wrong that it was wrong. So you won't do it again.

Mike: What it is is choosing what you're doing. Once you choose to do a certain thing and you take the responsibility for it. It's good to believe in yourself enough to go through all the way with what you choose.

□ Believing Strongly in what you believe in.

J: Everybody knows inside what's right and wrong no matter what they've been educated for in school, or how they were brought up.

M: It's not universal what's right and what's wrong, though. It's what's right and wrong for you. There is something, but it's not totally what's right and wrong. We feel that you should go for what you believe in, make a choice. Think about it, decide for yourself what's right and wrong and make a decision. Then following up by feeling good about yourself for doing what you wanted to.

J: In a lot of our songs of course we complain about a lot of things and state what we feel is wrong. I think it all basically falls back to education, the way kids are brought up in America today. They're taught to Lie, Cheat, and Steal. That's the American way. That's about what you get out of the American educational system. People are brought up so fucked that they don't really get much of a choice, they don't realize what they're thinking.

□ What about following through with these feelings and not compromising?

J: We'll always say what we feel. Feelings always change though. We're all growing boys.

□ Do all these various things: Pride, Contradery, etc. all add up to Honor?

J: Honor is more of a personal idea, though. Code of Honor is a personal thing.

□ What is this "Honor" then. Some people think the Code of Honor is the little part in the song "Code of Honor".

J: Well that's something we all believe in. But it's a personal thing, that's what we believe in.

D: It's like every line in that song represents something at least one of us believes strongly in.

□ So it's not just a theme song.

S: It's not like a fuckin' bad Mary or something where we go into confessional and say "Oh, I got drunk last night and I hit my best friend". OK, we'll say ten Code of Honors."

J: We were talking about Comradship. We're not saying all Punks should stick together and fuck everybody else. We want everybody to get together.

□ Everybody?

S&M&D: Everybody!

J: Because it's not just us our whole society is falling apart.

□ What's this I hear about "Kiss America Goodbye" All this California stuff?

J: It's an idea. It's nothing new. Other people have thought of it before. Separating California from the United States. We personally don't believe in what our government is doing in the rest of the world. With their warfare and politics and deception. We would rather not have anything to do with

CODE OF HONOR

that. If we could separate from the United States we wouldn't have to have a system where people are taught to be liars and thieves. We could build a society out of Honesty and Peace.

S: I think the boarders would have to be fairly well patrolled. People would think we were being ultra right-wing for stopping them from coming in, or kicking them out.

□ Do you really think California could become its own Nation, or is it just a dream?

J: Well everything's a dream until you make it a reality.

M: It's kind of like wishful thinking.

D: It's kind of like the size of Sal's Tom-tom. He's dreaming that the rest of his drum set fits his Tom-tom.

□ You went on tour this last fall across the country. What were the immediate differences of a band like Code of Honor touring and... let's say the Who.

D: The biggest difference is we didn't drink any Schlitz.

S: No backdrops, no firewinks.

J: We didn't get on MTV, and we didn't give anybody guitars or microphones or drum sticks.

S: I wouldn't give them my drum sticks.

LEFT Mike, TO Johnithin, RIGHT: Dave, Sal

□ The money to support the tour came from what?

M: We started with no money at all when we left San Francisco.

□ And you made it across the country on the money you made night to night, show to show?

J: Yep. We would have come back with some money except we had a couple problems on the road. We had to get a new radiator and then a new clutch. We would have come back with several hundred dollars otherwise.

S: We came back with two dollars each.

D: What? I didn't get mine. I want my two dollars now.

J: Dave, Richard (Manager) took it to L.A.

D: I want my cake.

□ At the different clubs you played at, did you find anything in the audiences that you feel those in San Francisco could learn from?

D: The people in Baltimore were a lot friendlier than out here.

J: Yeah. The least friendly Punks were in New York.

S: That's because there's so many of them and they're all different. They're all weirder, they're all Arty.

D: There weren't any kids in Chicago. It was all older people.

M: Everywhere we went there was a scene.

J: Mostly every place we went people already heard of us. Either they had our album already or they had the Maximum Rock & Roll compilation.

□ Did you eat at any particularly good or bad restaurants?

S: This pizza place in Chicago, that was the best.

J: Matt's private club house.

J: White Castle. Twenty three cent hamburgers. The burger was green and it was paper thin.

S: It looked like it had big maggots eating through it, it had holes in it.

J: It was in Minneapolis.

S: A cat pissed on my sleeping bag in Minneapolis and it stunk until we got to New Jersey.

□ Sal, how long ago did you come over here from England?

S: February 1980. I lived there for seventeen years.

□ Is there anything in particular you miss about the English Punk-Rock scene?

S: The Beer. That's about it. I mean there's a lot more violence in England. The way all the little cliques stay together. I was more of a skinhead person than a Punk.

□ There is a big difference in the sound that comes across on your album vs other Punk-Rock bands on the Punk-Rock records. Have you ever been ridiculed by anybody for sounding overproduced or not "Punk" enough?

J: We're not trying to get the "Punk" sound.

S: I like to play fast when I'm fucking around every now and then. But we don't play much straight Thrash music.

J: I never really heard anybody imitate our sound.

D: I heard somebody complain about my shorts once. They said that the color was a little bit too bright.

□ Are you trying to open musical horizons with your record and your music?

M&J: Definitely!

M: The only reason we sound Punk-Rock or any where near it is because of where we play. We are definitely experimental.

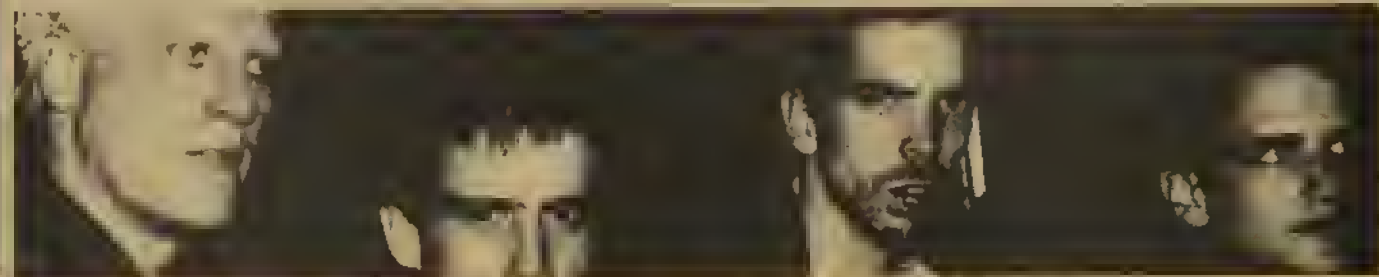
J: The next album is going to have a horn section and piano.

D: Right now we're more Punk Heavy Metal than Punk-Rock.

□ How far would you like the popularity of Punk music to go? The basic idea of politically aware lyrics seems to be to educate the greatest amount of people. So that they can hear what you have to say about government, war, etc. Would popularity destroy the Punk scene and Punk music?

M: No Way. As long as it's got a message the more people that hear it, the better.

□ Is the message important enough? Is it good to get this music to more and more people?



D&S&J&M: Yeah, Definitely. We want to share this.

☐ Even if it makes you gnys or whom ever get on AM radio.

M: Oh Yeah we'd love to do that.

J: Yeah if we could put something on AM radio, but would they accept it?

D: Ha Ha Ha

☐ You're laughing because it's like against Punk morals. I mean, in your head you say "AM radio?"

J: It depends if you look at it as a Punk or as a musician.

S: No Way! Never!

M: You wouldn't? You wouldn't like to hear our single on AM radio?

S: I wouldn't get on AM radio.

☐ Are there any lasting bad feeling between the band and Niki Siki your old vocalist?

D: No, not at all.

J: We're bddies. We just had sex the other day.

S: Niki asked me yesterday if we wanted to do a Sick Pleasure show.

M: No.

J: Sick Pleasure will never play again.

☐ OK, one of the most important questions facing us today. Are video games destroying the youth of America?

D: Yes they are. Well they're not destroying them but they are making them get into this computer age. The computer age is just grouping everybody together so that a select few have total control.

☐ What about video games vs. network television? Atari vs. CBS or whatever.

M: Atari would be better.

D: I'd rather be able to watch old movies.

☐ Well what I was saying was network television.

M: I hate network TV. Network TV sucks.

☐ Are you all truly anti-violence?

J: Well Sal's pretty violent sometimes.

M: Not at all. One of the Codes of Honor is "Never fear to hurt another man as long as you know it's in a just cause."

J: We've all been provoked into fighting before. This again is a personal thing, though.

S: We will get our two van loads of special buddies and we'll go over to their house and we'll bust their fuckin' heads in. That's kind of the East Bay way of doing things. It's that gang mentality.

☐ It remains true that many of the kids in this current Punk generation are blatantly violent.

J: A lot of people are forced into it. They read this and that and they see these big kids coming in and slamming and hurting people, and they think that's the way it is to be. They're forced into it by peer pressure.

D: It starts really young. It starts when kids are early teen agers and their big brothers have got this thing that they got from their dad. This kind of attitude that you've got to be tough and the bigger man.

☐ Did you see a lot of violence on your tour?

M: No. San Francisco is the most violent of any place. Except for L. A. Across the United States every place we played everybody was really friendly. All the Punks were really political and into the music.

☐ So all this "S. F. is the greatest scene" stuff isn't true?

M: Well it's great, except we have a bunch of little violent boys and girls running around with bald heads and mowhaks in S. F. and the East Bay and Santa Cruz that are dumb shit.

☐ Should a handgun licensing law be passed?

M: No, I'm against any federal control whatsoever.

S: I reserve the right to bear arms.

D: If people are going to say, "Hey, we don't want any part of gnys, we don't want any part of violence." If they put themselves away from it, they're making themselves extremely vulnerable to the people who really have the control of all this violence and destruction.

M: If the technology is there you have to use it.

D: I don't believe in having a gun. But if I need one I want to be able to get one.

☐ Do you believe that if there was an anti-gnn law only criminals would then have guns?

M: Yeah sure that would be true as far as the law goes. Because if you had a gnn and it was against the law you'd be a criminal.

S: It would be a really distressing situation where the only gnys in the whole city who have guns that they can use are the cops. And you don't.

M: One of my best friends, Steve Thompson, got his head blown off by the cops two months ago.

J: That part on the record where I say disarm all police, that could only come after a long term thing with the educational system. Because if we just

went on and disarmed all police there'd be panic in the streets. There'd be all these crazy people robbing and hurting others. It's an evolving process.

S: Now that's what I miss about England. The police in England don't carry gnys. Unless someone's shooting out a window or something, then they go back to the station and get a warrant and then withdraw the guns and a certain amount of rounds.

M: I'm against regulations even for police.

☐ Why Skateboards on the cover of your album?

D: Because it flows.

☐ What makes Skateboards such an important part of the Punk-Rock scene?

D: We've been all over the states and everywhere we've been people skate. We played with a Skate band in Minneapolis. Skating is where it's at. A lot of the kids' problems now are they don't even really skate that much. They just, like, ride for transportation. The kids used to skate all the time. I used to see them up at the pool and now they're just totally drunk.

J: A lot of kids are taking drngs and drinking all the time now because they're got nothing else to do. They're tired of going to shows, they don't go to school, they don't work, they're bored.

M: So that's why we put Skate Boards on our cover. It's so there is an alternative to drugs and alcohol.

S: My Skate Board is actually the only surviving board that was on the cover.

D: That Skate Board appeared in a Phoenix newspaper. It was a picture of Chris Stagg doing a hand plant. It's doubly famous.

☐ If Code of Honor had \$50,000 dollars between the four of you, how would you spend it?

M: We'd probably O.D.

D: Buy some equipment, go to Europe, that would be it.

J: Record a new albm, Build a new studio.

M: We might spend some of it on fun.

S: Buy a roadster. Build a Skate Park.

D: Start a club and a Skate park.

J: Help feed hungry people.

INTERVIEW AND LAYOUT:

PETER MONTGOMERY

TYPESETTING:

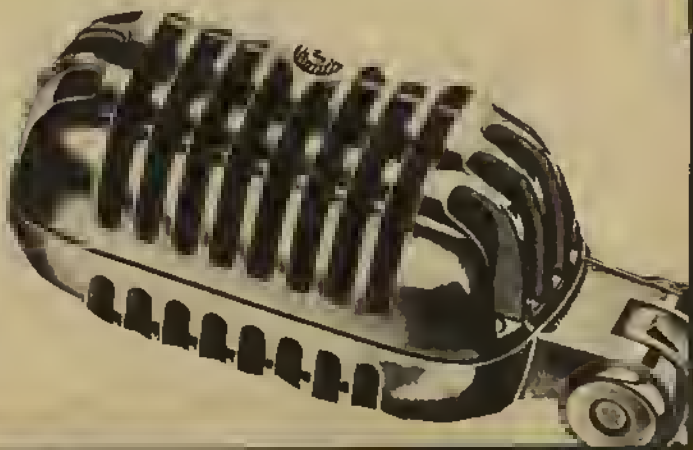
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MINUTEMEN



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RECORDS

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THE FEEDERZ



Photo of Frank Discussion from Search & Destroy #10, 1978.

The FEEDERZ are one of the 'originals' (from Phoenix 1978) formed on the 10th anniversary of the Paris riots. Their EP, *Jesus Entering From The Rear*, finally appeared after 3 years; a new EP, *Soon To Be Picturesque Ruins*, is due shortly. After Phoenix recently got too hot for them, they moved to friendly San Francisco, where they just want to be loved by all....

Interview with Frank Discussion by Vale....

V: Why did you leave Phoenix?

FRANK: Officer Friendly wanted to make love to me....

V: ?

FRANK: The police wanted to give me a new home. You know—the kind with bars on it. I wasn't as big on it as they were, so....

V: What happened?

FRANK: What happened was; I got hold of the official seal of the State Department of Education and the signature of the Superintendent of the School Board, and did some creative writing with them. I came up with this paper called "Bored With School?" I had 5,000 of them printed, then got some normal-looking high school students to deliver them to the teachers at 5 high schools. The teachers passed them out to the students themselves.

The next thing I knew it was on the evening news. The people from the Dept. of Education were complaining about how terrible it was and how it interfered with the credibility of their "legitimate scholarships." The idiots even showed the entire text on the screen.

Then they said the Department of Public Safety

(meaning the State Police) had been called in to investigate. Since the police had confiscated the original in a raid a little bit earlier, I suddenly decided that "San Francisco is nice this time of year."

V: It seems the basic idea was to get other people to start thinking creatively—

FRANK: And to question things. A point I'd like to make here is that anyone can do things like this, maybe do it one better. Schools aren't the only place, either. There's work....

V: Ah work—that's a whole other area of play—

FRANK: Sure. Sabotage and stealing are the only ways of keeping any self-respect on the job. Somehow you don't feel so helpless anymore. And suddenly you have a reason to show up for work every day. For instance, when I was working for American Express—

V: You worked for American Express?

FRANK: Yeah. Anyway, I stole a bunch of memo forms, typed up my own "orders" from the higher-ups to the supervisors and put them on the supervisors' desks while they were out to lunch. Watching them "follow" the orders was good for a little entertainment. It made the day go by a lot faster.

V: And made things a bit less humiliating.

FRANK: You bet.

V: I just realized how easy it is to forge a signature these days and produce fun projects like that. You simply cut it out, paste it down on the master and put while-out on the edges to keep shadows from showing.

FRANK: Exactly. All you add is love.

V: Of course, a lot of fun can be had with word processors.

FRANK: Yeah, computer crime is a many-splendored thing. Also, when I was working at American Express, my job was to check people's finances. So every time I got an application from a cop or priest, I just wrote down that they had lied about their income and they wouldn't get their credit cards. On the other hand, if I found someone who only had 8 or 10 dollars in the bank, I'd write down that they were making the \$12,500 a year minimum and they'd get their cards. I hope they put 'em to good use!

Also, there was the time I showed up at another job one day in drag. That disrupted the place for hours.

V: Were you fired?

FRANK: What do you think? Also, I heard about a woman who was working for a bank, liking student loans. She happened to be near an open window and... her workload was cut down drastically. You see, you can be creative at any job. And have fun.

V: It seems like this kind of activity is the only thing people can do now—cause as much disruption in your personal life as possible.

FRANK: Well, there's always rioting or making a brick become one with a window.

V: You mean achlava cosmic unity?

FRANK: Truly a spiritual awakening—"self-realization through vandalism." By doing things like that you break out of all your conditioning and banal morality for a moment. Then it's up to you to make that moment last!

V: What about conditioning?

FRANK: That's called "repeat it often enough and they'll believe it." By the way, did you know that at one point there was a flood where Pavlov kept his dogs?

V: What was the result?

FRANK: The dogs that lived through it refused to salivate anymore—they were deconditioned because of the trauma. The same thing happens in riots—ever notice how happy everyone is when they drop all that trash known as polite behavior? During the Watts riots, Mayor Bradley complained about the "festive atmosphere" and said it was "like laughing at a luner!" The only problem is, just when things start getting real fun the "responsible" revolutionaries step in. They're as bad as the police—what happens is, they join in with the media and "tell" everybody why people are rioting. They define the riot. They try to make everyone including the rioters

EVERY TIME YOU PUT A BRICK THROUGH A WINDOW YOUR SEX GETS BETTER.

believe that they're rioting over a few silly "issues," like "We want our own space, man" or something equally ridiculous. Just read the papers. The trouble is, people end up believing that shit. That's the beginning of the end, 'cause all the government's got to do is make a few reforms and everyone goes home. It's not until later they realize they've been swindled. Leaders can never be trusted.

Which brings me to the question of violence. If I may babble on for a while—

V: Sure.

FRANK: Well, personally I'm not against violence, I only question its uses. Face it, violence is there, whether you like it or not. When I was in elementary school, at one point I decided to be a pacifist. I found out the hard way it accomplishes nothing. If I didn't "behave" as some of my fellow students wanted me to, I was attacked. As a pacifist I ended up eating my fair share of the school lawn, etc. Sometimes, just the fact that I wouldn't fight back made people violent towards me. My only alternative was to go to the principal, which I wouldn't do, so I was helpless. The word pacifist comes from the same place as passive, and you know what that brings us. Or doesn't bring us.

CRASHIN WARREN
CHIEF OF POLICE

Arizona
Department of Education
1535 W. Jefferson
Phoenix AZ 85007
171-1261

BORED WITH SCHOOL?

Well, school is boring. It's no secret that a lot of you feel that you are wasting your time here. You feel you are spending years committing to the boredom of school to prepare yourselves for a life of dull, meaningless tasks.

But that's the way life is, and that's the way it has always been. You have a responsibility to society, though, and that's what counts. Your teachers and principals, and later your bosses know what's good for you. After all we're in power and you're not. You depend upon us for your survival, so you really shouldn't mind taking orders.

Remember, your diploma is your "passport to a good job." We are preparing you to take your rightful place in society as productive citizens. As responsible adults. Even if it isn't much fun.

A lot of you are concerned where our society is going. But, remember, we're always one step ahead of you. We're making reforms every day. True, they don't make your lives any less dull and meaningless. But they do make you feel better about authority.

But some of you don't want to play our little game, thinking you are just participating in your own boredom. Some of you even feel you could run your own lives! Now isn't that ridiculous?

So, to make these miscontents envious, and to insure your loyalty, we are offering a CASH REWARD of \$20 and a button (shown here) to any student who presents an essay on "why I like being a student" to the Department of Education. An additional cash prize of \$200 will be given to the pupil who best fits our definition of "good student" based on these essays. Our generosity shouldn't surprise you. After all, money is all we can give you.

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OPEN LETTER TO THE DEPARTMENT OF EDUCATION

To whom it may concern,

We were greatly amused by the effects of our little paper (Bored with School?). As like watching you run around like chickens with your heads cut off. But we thought we ought to inform you that it wasn't "just" a joke.

We have seen the bankruptcy of our "wisdom" as students, politely doing as we're told. We're just a little tired of digging our own graves for a useless piece of garbage (our diplomas).

Have you ever thought that we would care less about your "passports to a good job"? You see we are NOT interested in participating in our own boredom. AS ARE ALREADY SICK OF YOUR WORLD OF THINGS AND THEIR PRICE TAGS!

Vandalism, arson, fraud, theft, extortion, teacher baiting, who knows what sort of taste or talent we might reveal in the future?

But don't worry, the Board of Education won't be our only victim. The whole city will be our playground. Why split hairs when all of society is to be destroyed? Instead we will take everything into our own hands. Because we CAN run our own efforts without your help. We don't mean to be sarcastic, but you have nothing to offer us.

As you take such pride in telling us, we are the future. YOUR FUTURE!

You see, we aren't as stupid as you think. But you have displayed in the past few days that YOU ARE as stupid as AS think.

You thought we could tarry on forever being sheep working hard at school learning how to work hard at our own boredom and alienation.

Think again.

Long live the Autonomy (Proseca Anarchists)
Long live the Swiss Anarchists
Long live the Peasants
Long live the Enraged - The angry young students who wrote this letter.

CHAOS IS BEAUTIFUL

POWER TO NOBODY

Self-Realization Through Vandalism

I realize groups like the Crass see violence as a way that people demonstrate one person's power over another. And I agree that's usually the case. But once again, it comes down to what uses violence is put to. Violence is not abstract. When you're punched in the mouth, you bleed.

When violence is taken as abstract, all sorts of problems occur. One—if you totally refuse to use violence, you have two choices: run or submit. Two, the other side of the coin. Groups like the R.A.F. (a West German "terrorist" group) also had an abstract view of violence, only in their case they went to the other extreme and decided it was "time" to "start" a Civil War. Of course, that was only to be done with guns and bombs—like Che Guevara's own little mod squad. They turned the whole thing into just another military question.

It didn't work for Che and it didn't do so beautifully for the R.A.F., either. All they accomplished was more "love" from the police. Now, if you even just call yourself an "anarchist" in West Germany, you can get dragged off immediately to jail.

The R.A.F. actually tried to play the game by the rules. And not surprisingly, the police and army were better at it than they were. In fact, police instructors gave them their first weapons. In fact, doesn't say something... Anyway, both the Crass and the R.A.F. look at violence as a concept instead of a reality.

But violence can have other effects. During riots and some "wildcat strikes," violence has given people power over their lives and their surroundings. It only for a few hours. Only because they violently took what's rightfully theirs.

V: Some people say that violence hasn't produced anything lasting—

FRANK: That's a valid point. But A, it at least has produced something, if only for a moment. And anyone who's been in a riot will agree with me there. At least it produces a "moment of freedom." Not long ago I talked to a woman who was involved in the Paris riots in '68. She said, "For once I was able to really communicate with people." That is, communicate without all the social forms that serve to "mediate" between people—for once, they were really talking to one another, not repeating a bunch of useless idiot banalities at one another. Which is pretty major in itself. That "moment of freedom" remembered gives one a clue to what could be and the means to get you there.

And B, the only thing that has lasted is this fucking society and its forms of violence.

V: Such as?

FRANK: Such as the violence done to us in our daily lives. I mean, what's the difference between being forced to one's knees by a billy club or being forced to one's knees by having to pay rent?

Anyway, violence is just a tool. It's not good or evil, right or wrong in itself. Obviously, it should not be used in the way society expects. They know how to deal with that. But like any tool, if you are the master of it, you pick it up or put it down when you decide. And use it as you wish, for what you wish to use it on. The thing is to figure out how and when to use it. The clues are there. How has violence produced these "moments of freedom" and how do we make them last? What kind of violence has worked? What hasn't? And what, besides violence,

helps?

V: What do you think about violence at shows?

FRANK: People kicking the shit out of each other on dance floors is a different story. As far as that shit goes, what Crass said applies. I don't see much difference between that and what the jocks and rednecks do as a pastime. And we know how hardcore they are. I mean, what do you get out of it? Whether you win or lose, usually you ain't going to come out of it feeling too wonderful. Standing up for yourself is one thing—lighting it out to see who's higher up on the ladder when we're all in the shit, is another.

Sure, I know how it feels to be powerless and want power over something. Even if it's just some guy over there. But just what is it gonna buy you? For the shitdog society, it certainly is better to have you fight each other than to fight it. By fighting each other, you are playing "thel" game by keeping power going. You're just doing what you were taught. Like any good soldier.

Other than that, it's just a fact that there's going to be violence as long as there's something to be violent about. When we get rid of systems that need violence to survive, we won't need violence. Oddly enough, it seems we need violence to do the job.

V: What about all the 'punks' that make a fetish out of "living on the edge?"

FRANK: You mean like this mystique of shooting up speed and junk? I'm not necessarily anti-drugs, but it's true that the stupider ones think that by running speed or junk they'll be somehow streetwise and "hardcore." That's bullshit. If anything really goes wrong they can always go home to mommy.

FEEDERZ Continued

V: By the way, what do you think about parents?

FRANK: They squirt you out, do their best to ruin you, and then expect you to feel grateful to them for it! At least my parents had the good graces to die when I was young.

V: What about politics?

FRANK: The bottom line is our lives. Not just politics or the economy or any of that boring dribble. I'm not spouting off any stupid 'party line.' All you have to do is look at the world and see what's going on, what it's doing and who it's benefiting and figure it out for yourself. It doesn't take very long to figure out that "they ain't doing it for me." It's definitely not making my life one big joy after another. So I get my lollies in other ways. Some of the best "critiques" are made with bricks. Or with L'cocktail Molotov. They call everything into question.

V: Have you heard of Constantine Raudive—he wrote a large book about research done with tape recorders in empty rooms. He claims he was picking up the voices of the dead—

FRANK: Voices of the dead—you mean the R.C.P.?

V: What about the Nazis?

FRANK: They're just silly. I don't see why they're taken so seriously. Can't anybody see that pissing and moaning about them only gives them credibility? It that's possible. They're about as worth worrying about as the latest Beverly Hills coke and snickers diet.

V: What about urban guerrillas?

FRANK: There's some problems with them. For instance, here they are sacrificing themselves for "the cause" or "the masses" or some such. I don't want to sacrifice myself for anything—I don't think I look good on a cross! Whenever you steal or sabotage at work or pilage and loot a store you ain't sacrificing nothing! You're just having good clean fun. There's no better way to say "I ain't buyin' it."

V: What about people who might not be up to all this?

FRANK: Well, there's those hints from Frank "who wants everybody to love him" Discussion at the beginning of this interview. You can "play" like this, or you can go to work and keep telling yourself that the world really does need another inside-the-egg scumbler. Or whatever.

Patty: If you can't change society change your clothes.

kill
your parents
first !!

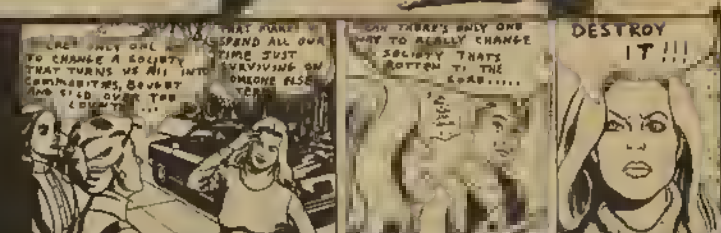
'Kill Mommy' is doll's advice

ANDERSON, SC 14th — Star and local attitude have been positive comparisons about a "Kill Mommy" doll called Baby Darling, which says, "Kill Mommy!"

The doll is also known as Baby Darling, who says, "Kill Mommy!" and "I would like to see you in a box up there!"

Baby Darling doll

Baby Darling is a 14-inch tall doll with a "Kill Mommy" message on its chest. The doll is made of plastic and has a "Kill Mommy" message on its chest. The doll is made of plastic and has a "Kill Mommy" message on its chest.



GAMES ANYONE CAN PLAY

The Feederz are a 'group' that is an attempt to question everything in society, without concessions. We say without concessions because we know that once you start making compromises who knows where it will all end (except in more and more compromises until you can't tell the difference between us and what we claim to be fighting). We're as sick as you are of people who indulge in the "politics of submission" while claiming to be "fighting from within." When, in fact, they end up just working at modernizing the domination of our lives.

One might ask, "Isn't dealing with club owners and record companies a sort of compromise?" Well, it would be if we gave up anything to play at clubs or be on records. As far as 'dealing' with them, we realized a while back that club owners and record companies are more than happy to go as far as to present something whose aim is their very destruction (which is exactly 'the cause' with us) for a few bucks. Fine. But you won't find us licking the ass of any club owner or record company with our fine rough tongues in order to be allowed the 'honor' of being 'produced' by them. Therefore, we are an 'item to destroy all other items.'*

You may also notice that we don't take on 'issues' (such as El Salvador, nuclear energy, war, women's or gay rights, etc.). It is only because the figure that by attacking a few little lies you at least call a trace

with, if not actually support (knowingly or unknowingly) the big lie that is 'our' society. In a society that dominates every aspect of our lives, from conversation ('have a nice day') to our time (working, shopping) to the things that surround us (osterizers, tract homes) and control us (cops, priests, politicians, leaders), we can't afford not to dispute everything that's disputable. Especially when the alternative would be a lifetime subscription to everything that keeps our lives petty and dull.**

We live in a society that makes us conform and enslaves us for its own purposes (to keep itself going) for the benefit of a few. It also tries to absorb everything that attacks it (look at punk rock). The only defense is to attack it totally, watch its every move and to keep one step ahead of it.

Instead of society-mastering us, we want to be the masters of our own society. A society and LIFE of our own making (even if we fuck it up, at least we won't be living someone else's lies and mistakes). We don't want to just be the managers of the same fucked-up society. We want and need to change EVERYTHING!

We are not 'entertainers.' We find playing 'music' (?) and our other games (such as the 'Bored With School?' circular) a more tolerable (and a lot of times more fun) way of getting our point across, than most.

We also are not 'leaders.' Therefore, we do not want 'followers' or 'converts.' We also do not like people gazing lovingly at us from afar (love is so much better up close). We want no power. We have no 'party line' for anyone to obey. In fact, we don't

want anyone to have power over anyone else (that includes bosses, teachers, mounties, men over women, women over men, presidents, leaders, etc.)

You also might ask if we're doing all this out of our great love for the 'masses.' Hardly. We have a vested interest in gaining our own freedom and running our own lives. We don't want to sacrifice ourselves for you or anyone else. Do you? We do what we do and have fun doing it. There's a big society out there just waiting to be destroyed. And we don't see why we can't have it ALL right now!

Lastly, our game is one anyone can play—you just have to decide to do it, that's all.

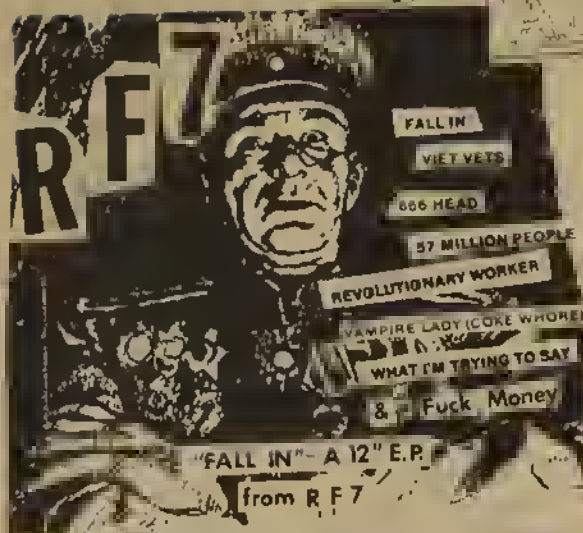
—Der Feederz

* If and when that would happen, our usefulness would be up, and we'd be more than happy to dissolve ourselves as a group.

** We sometimes feel that somehow we are more than objects to be used at will. Instead, we want to use objects as we wish. We can't help it if sometimes that means destroying them.

IN OTHER WORDS, WE'RE TIRED
OF BEING SWINDLED

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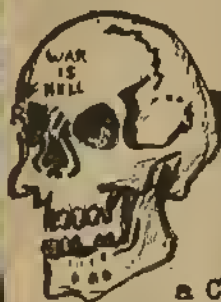
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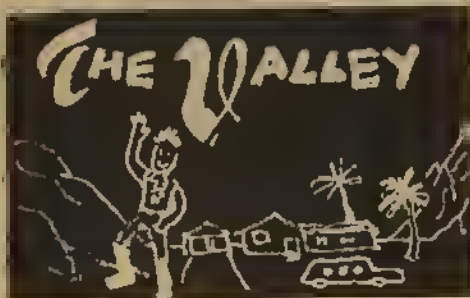
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Dear MUR: I got your No. 1 issue in SF and it's great! I thought I'd write and fill you guys in on the fast-growing Sacto Scene.

The Scene in Sacramento is growing really fast with PEOPLE TRIPPIE, THE VACANT (from West Sac), THE LAMOS, and some other garage bands. THE SQUARE COOLS broke up, but those guys should be appearing in some new bands soon. PEOPLE TRIPPIE still sounds good, and THE VACANT sounds better than ever with a new cassette

out. I hope they sent you a copy. THE LAMOS are pretty new, but sound great and have a lot of potential. J.I.A. and DEAD PLEDGE also often venture from the foothills to play here. THE HANDICAPPED, from Yuba City played once here, but they need some more people. We've had about 10 shows in the past 6 months with local bands and also big well-known groups such as BLACK FLAG, CIRCLE JERKS, TSOL, FEAR, DOA, FLIPPER, D.K.'s and more. JUVENIL JUSTICE played here in a small rip out on by REBEL TRUTH, and the LAMOS. They were stranded in Vacaville when their car broke down, so they hitch-hiked to Sacramento. I don't know how they got home. We have a couple of places to play, the Infamous Oddfellows Hall still is available (I think) and Clunie Hall may be used some more in the future. SOCIAL DISTORTION and THE LEWD played in a Mexican Cultural Center; I

missed that show, but I heard it's a pretty good place.

We have one cool radio station, KSTS in Davis, and they let any band play live on "The H.C. Hour" on Thursdays.

We should have some good shows coming up, I hope some small local shows, those are really fun. They aren't as crowded as a BLACK FLAG show, and the music is just as good. S-Ted Malt



No real hip shows in town these days, now it's smaller clubs and parties that host L.A. H.C. There is no "club" to go to to see new bands, except maybe the anti-club witch occasionally has decent bills. We also have our monthly "out-of-the-way-one-shot-dives" that are mainly in undesirable parts of town. Shows seem to be taking place only in roller rinks these days. This is the winter, when the crowds stay home by the fireplace and listen to records. Speaking of records...SOCIAL DISTORTION L.P. is duosoon. BLACK FLAG double L.P. with Thom Wilson...second BAD RELIGION el pee out by spring...STU 34 L.P. in the works...CIRCLE ONE will record soon with their new lineup...MINUTE TEN first "real" LP out by the time this mag is to be printed...CIRCLE JERKS new EP will be with us soonest...newest FEAR single maybe out now...JODY FOSTER'S ARMY album coming out

on LA's Smoke Seven records along with a RF7 12" EP...new band, TRIPPIE to output a single...more!! more!! more!! Magazine news: WE GOT POWER (yearbook 1992) out...new issue of OUTCRY...FLIPSIDE #36 out...Going back to WE GOT POWER, the WGP 7" multi-band comp EP is taking a while to produce due to lack of funds! Send donations!! WE GOT POWER 3010 Santa Monica Plw., #310 Santa Monica CA 90404. Yuh, Yuh, LA radio sucks major rubber hose! How are we to get our music out to others when there's no damn decent show? Tim, we need Maximal Fock back down here!! Fuck! Actually there are some cool shows on KVM (college station), there's always Rodney, and KPER has live bands Saturday nite alone like DEAN SINDAKIT, FLSWEATERS, YR OLD MINUTE TEN, etc. etc. See ya.

Dave 34

TYPE OF DISTORTION

CH3

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BAD EXAMPLE

SAT. OCT. 23

HAPPY TIME ROLLER RINK

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GRANDS FOR 5 DOLLARS!



could you supply some and I'll supply the rest and I'll be glad to



NOW LIVING IN S.F.

Well here's a sorry-sow excuse for a Texas update...latest vinyl are the **BIG BOYS** FunFunFun E.P., **REALLY RED's** New St rings for old Puppets E.P., the **INANIMATE OBJECTS** E.P., and the soon to be released **DICKS** L.P. Also, Houston's **IL.S.d.r.i.** have a great cassette out.

Aside from the records, the hot bands to watch for are: **DISCIPLES OF CHRIST**, **FUDGE TUNNELS**, **BURN CENTER**, **THE OFFENDERS**, and the newly reformed **PAGANS**, in Austin.

Down San Antonio way, honers are poppin for the maniacal **MARCHING PLACUZ**, and the Heavy Metal prind of the **MYSTERY DATES**, and (of course) everyone is anxiously awaiting public debut of the revised **BUTTHOLE SURFERS**.

In Houston, **DRUG PUPPIES** are the newest rage since their dahut with **MEAT PUPPETS**. Oh, I almost forgot new vinyl from **MYDOLS** and **I'LL BE ON THE FONE 2 YOU**.

I don't keep up real good on Dallas/Ft. Worth, but my personal faves are **THE HUGH BEAUMONT EXPERIENCE** and **STICKMEN WITH RAY GUNS**, but I have heard from reliable sources to watch for a new Dallas band, **MINDLESS THRASH**...good name!

Billy Sinatra
Dec. 8, 1982

RONNIE OF REALLY RED
(A LONG TIME AGO)



Butthole Surfers



DALLAS FT. WORTH, TEXAS

The Dallas/Ft. Worth scene is really only a few months old. We always had a number of bands and a few factions of punks, but we could never organize ourselves into a "scene" until Studio D set up the first all-hardcore venue during the summer of '82. The scene gradually picked up after that, local kids had a place to go to see national and local bands that finally had a place to play. Most of the shows we would only get around 15 regulars, plus maybe a few "stumble ins". The **DEAF KEMENY'S** attracted about 600 people, mostly crossovers, but after that, the same 15 regulars. Since then we've had a lot of cool shows with **SCOTCH**, **CRUCIAL TRUTH**, **CODR OF HONOR**, **YOUTH PRIGADE**, **PIC BOYS**, **MEAT PUPPETS**, **DOA**, **LEGAL WEAPON**, and quite a few others. Bands in D/FW are totally hot. **HUGH BEAUMONT EXPERIENCE** is one of my personal favorites with a self-proclaimed "hillbilly Punk" style, but they play a full spectrum of music, all with fantastic tunes. Their LP was on **WICKER DR's** "Reflex" label. Look out for these boys, they're hot. **POPE SQUARE** brings the best aspects of Oi! and hardcore together for a really powerful sound. They have a 4-song EP that you can get by sending \$2.00 to Johnny Maslow/2950 Latham Dr./Dallas, TX 75220. The songs are good on the EP but most of **POPE SQUARE's** power is lost in production; the drummer sounds like he's playing a typewriter! But it's otherwise a cool record. Look for an 8-song LP next spring...**POPE SQUARE** is GREAT live. **THE ASSASSINS** have been around and finally settling down on a fast thrash/psychodelic fusion (if you can imagine that). They've got a ton of original material but are only put-



ting 2 songs on their 7". The records will reflect more of their previous style of arty-punk. All their songs really kill, but the older art is not up to par with their new stuff. **THE ASSASSINS** supposedly played their last gig on October 16th, but plan to play another on sometime soon. **STICKMEN WITH RAYGUNS** are probably the most penetrating of the D/FW bands; seriously, these guys get under your skin and you love every throbbing second of it. The sound is slow, satanic, and so danceable! They've gone into the studio for a possible 4-song 7", but until then, get their single "Waste in the 80's"/"Scavenger of Death" by sending \$2.50 to VVV Records/1906 Cedar Springs/Dallas, TX 75210. THE ONLY PLACE TO PLAY IN DALLAS/FT. WORTH IS STUDIO D/3406 MAIN ST./DALLAS. Call (214) 979-0000 for booking info. Dallas is a must stop for every band! To keep up-to-date on D/FW send 50¢ for AKA/P.O. Box 19135/Arlington, TX 76019 or just write me an AKA for local news. Other fanzines in D/FW are **THRIPPING CATTLE/6020 Morris Ave/Ft. Worth TX 76103**. Send a SASE, it's hilarious. We also have **STIFF PUPPETS/2040 Holladay/Dallas, TX 75274**. -Hurty

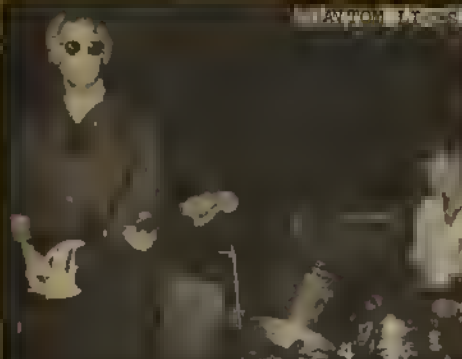


In Arizona, the 2 cities with known scenes are Tucson and Phoenix. Phoenix has twice as many people as Tucson and are home to **J.F.A.**, **BOYLENT GREEN**, **JUNIOR ACHIEVEMENT**, and the **MEAT PUPPETS**. Phoenix just recently released a compilation album called "Amuk", which features songs by a bunch of the "underground" bands from up there.



Civil Death: Nick (drums), Zach (guitar), Lenny on mike.

2 hours south of Phoenix is Tucson. Tucson's scene isn't huge, but it's growing bigger all the time. The place to play here is a dive called **The Backstage** which has been having punk gigs practically every week for about 3 years now. The hangout for Tucson's punks is a small record store called **Roads to Moscow**, located on the University of Arizona campus. Les Joseph, the guy who works in and manages the store operates his **Iconoclast International** cassette tape label out of there. So far he's got about 10 releases, which ranges from dirge to psychedelia to thrash. As far as the bands go, we've got bands to fit the basic factions (hardcore, psychedelia, art-noise). In the hardcore faction we've got **CONFLICT** (fronted by Punk Nurse Karen, who you might already know because she writes lots of letters) and **CIVIL DEATH**. C.D. are the most popular thrash band here in town right now, fronted by the animal Lenny Mellow! C.D. are planning to record, and **CONFLICT** have already released a cassette (already reviewed in your mag). **ROTTE KAPPELLE** and **LES SELDOMS** take care of the psychedelic faction. **B.K.** have just released a great tape on **Iconoclast**, and **LES SELDOMS**, who've been around for 2 years now, have some real old and bad stuff of theirs on an E.P. out on Subterranean called "Arizona Disease" (**LES SELDOMS** are a completely different band now). **YARD TRAUMA** (a **THRO-BING CRISTLE**-type thrash combo) and **CLEAN DOG** (an art-punk-media band who include **FLIPPER** - **NOH MERCY** covers in their set) comprise the arty faction. I play drums in a death-country-punk type band called the **PHANTOM LIMES**. Not too long ago, we went to San Francisco to record an album for the Modern Masters label (made up of people who used to work at Subterranean). Maybe it'll be out by the

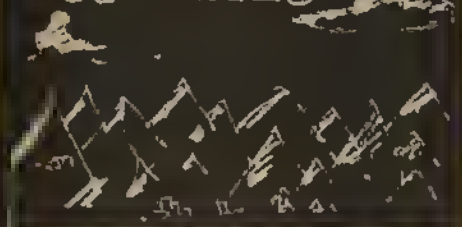


called SLIT magazine, but early on in the year my fanzine "merged" with a big statewide music newspaper called the Newsreal. The fanzine is the same and the bands mentioned are still on the garage level, but this way, the scene gets a hell of a lot more exposure. Tucson's proud of GREEN ON RED, a neo-psychedelia type band who moved to L.A. and now have an album out on DREAM SYNDICATE'S "Down There" label. In closing, all you bands out there--come play Tucson! A lot of the biggies have so far played here, and bands get good responses from Tucson! Attendance at the Backstage ranges from 75-250. Our scene is small, but it's close-knit. Fuck Boston, L.A., San Francisco, D.C.--this is Tucson!!
Howie "Slitbuy" Salmon

Rotte Kapella



Rockies



Well, first of all, I don't know if you could call this a scene, because our size is fairly small, but for Montana, it's pretty cool. As of right now, only one cool band is existing - DERANGED DICTION. (I play bass). We were having some difficulty finding places to play, but now we have a couple dates lined up at a couple clubs. We are playing Dec. 4 at a local, cool punk record store (Urbane Renewal) for only \$2. Should be a good time. Only about 40-50 off-on punks exist here, but a lot of granolas and hippies come to see us (IM boyz too). We don't hate the hippies too bad as long as they pay the money to see us.

No major fights there. Jocks and Cowboys are the only dicks up here. As soon as we get enough money we'll make a demo tape to send to you and others. Hopfully we'll have about a 8-12 song 12" EP out by next May or June.

Also, any hands interested in playing here, or who are passing through, please get a hold of me (address below) and we'll see what we can offer you. We should have a basement club by January or February, so we'll have a place to play. We'll also have a halfpipe ready by April for any skate-oriented hands who ahred. Rafts wait for the snow to clear. Until then...

...kill cowboy jocks...

...dead.

Jeff
329 E.
Missoula,

Front
MT

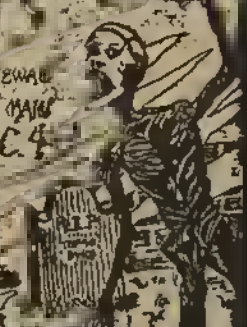
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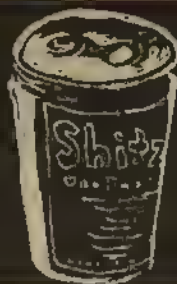
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Wis con Sin



FANZINES

It's no haven for radicals, but Madison's not a cool growing hardcore scene. Recently all area shows have drawn more and more new faces. We really owe a lot to bandslike H'SHIT DU, DIE KREUZEN, and PLAC' FLAG.

Merlyn's, a local club on the verge of financial collapse, has in the past attempted to host some major shows, but have always been pretty stuck-up toward any threatening (not even!) local bands. Bone "Air" productions are putting things happening with all area shows at the Will-Mar center. Including the hottest and most active bands - MECHT MENSCH (a skeptic bunch of haters), TAR BABIES (a viable poodeys), SURBURBAN MUTILATION (you don't know what you're missing), and DIE KREUZEN (the hottest band in the midwest). The mid-west scene isn't just happening in Michigan and Ohio. Upcoming releases by DIE KREUZEN and ARTICLES OF FAITH on version Sound and MECHT MENSCH and TAR BABIES singles on Bone "Air" records are all in the works.

Area fanzines worth seeing:

Pengon Death - 114 W. Gilman St. #14
Madison, Wis. 53703
Catholic Guilt - 110 S. Plair St. #1
Madison, Wis. 53703
Mangled Efforts - 1840 Summit Ave.
Madison, Wis. 53703
Brave New World - 165 Iowa St. #405
Madison, Wis. 53703



MECHT
MENSCH

Photos by Steve Meyer



DIE
KREUZEN

TAR BABIES

MECHT
MENSCH

AT THE TURF
SKATEPARK
MILWAUKEE
AUG 28th
7:00

Eyehead Productions



BUCKY OF TAR BABIES

Any hands passing through the area that aren't too concerned with money but want to have a good show can contact Robin or J.J. at Bone "Air" Productions: 311 S. Tew St., 53706, (608) 256-0678

WILLFUL NEGLECT



WILLFUL NEGLECT

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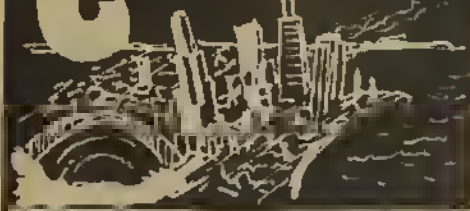
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CHICAGO



ARTICLES OF FAITH

Vic Bondi - vocals/guitar Joe Studeri - guitar Dave Shield - Bass/vocals Virus X - Drums

GRUP: How's the Chicago Scene?

VIC: It's small right now, but it's good because a lot of the bands are real young and mostly straight-edge and positive mental attitude. But actually, hardcore alternative underground thought and consciousness is just starting out. Hopefully we've demolished this line that if you don't "look" punk you can't come to gigs - lots of different people come now.

GRUP: Talking earlier, you said Chicago was America's most segregated city. What did you mean?

VIRUS X: They've done these studies - neighborhoods are either like 1% Black or gay.

VIC: When we lived on Clifton, off Belmont, one side of the street was all white and the other side was Puerto Rican.

GRUP: What in Chicago enforces that division?

VIC: The city administration, in terms of services rendered, have a lot to do with it. Daley was a hip-time racist, coming from the South Side. There's a lot of that regressive working class attitude. It's a real working class town, and with a lot of the ethnic racist beliefs, which the government helps maintain and foster. The way they've carved up the city politically, with aldermen representing the wards, the way to maintain a powerbase is to keep the neighborhoods as static as possible. From block to block, it's German, Mexican, Polish, Black, Italian, etc.

JOE: An example is the Chicagofest, a big thing they have at the Navy Pier. Now Byrne (mayor) wants to break it up into all these separate neighborhood affairs.

DAVE: Yeah, in my neighborhood, which is predominately Jewish, they had Penny Youngman, Penny Goodman. Then elsewhere they have a Puerto Rican Festival, or BlackFest.

GRUP: Do you participate at all in local politics?

VIC: No, we find it more important to get a certain amount of political consciousness raised in the hardcore scene than going out to work for Mayor Byrne, and won't accomplish very much.

GRUP: What about the Mafia?

VIRUS X: You can't produce proof, but there is general knowledge of people being involved in the racket. Like they have a lot of control over clubs. If you have a club, you're gonna try to keep it open, to not get raided.

GRUP: Some clubs got torched. Was that related to the mob?

VIRUS X: They might have torched themselves for insurance.

VIC: They found some guy inside C.O.D.'s before it got torched.

DAVE: Everyone said it got torched because they weren't going to pay the price. They had a lot of underage shows.

VIC: Oz tried doing those and the cops came down hip-time and closed it down. You can see how the mob and the cops are in bed together, 'cause once you go outside the circuit, you get put down. Like last winter when Sievie from STRIKE UNDER tried to do a show in a loft, Penni Fightsticks. We're gonna try to put no shows without liquor and see what happens. Basically, the young kids don't give a shit about booze anyway.

GRUP: I've heard you use the word "skids". What does that mean?

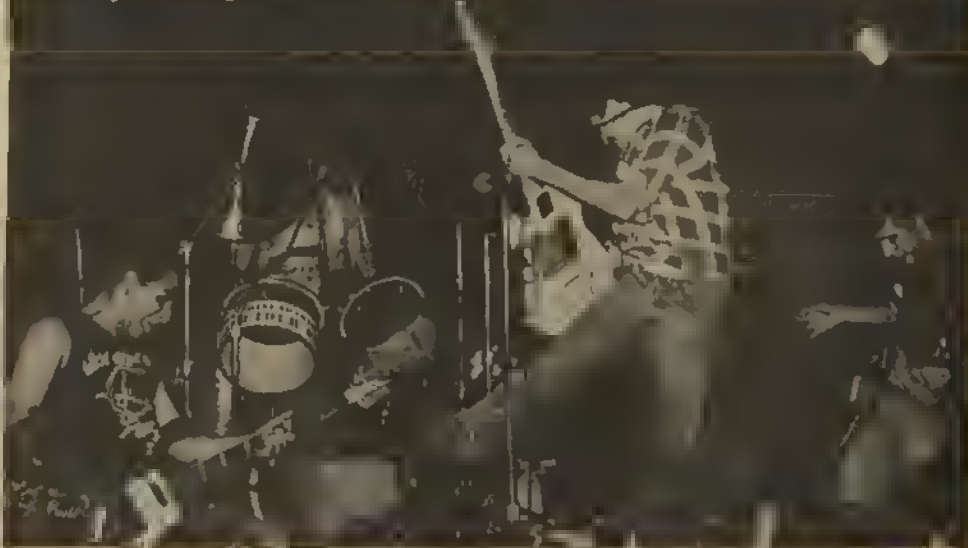
DAVE: Credit NEGATIVE ELEMENT on that one. It's a term for today's long hairs. They basically look like hippies, took up the appearance, but don't really have the same progressive attitudes the hippies had in the late '60's. They just drive around in their Camaros with the trunks up so they can blare their music and stream obscene things at

questions. The thing I like best about the hardcore community is the whole alternative network of setting things up by yourself and doing it. Not working within the framework of the exploiters, but by your own rules. That's an attitude that can catch on.

VIC: I like to get people thinking. I can't take it further than that. Our songs are pretty ambiguous. If you look at the lyrics, they're not cut and dried. We try to take a picture of what's going on and show you that, and as "What's going on?". Instead of saying "we hate cops", we show them a picture of cops beating the hell out of somebody, and say "what do you think?". We can help create an alternative network with an alternative system of values, but every individual has to decide on their own values. All I can do is suggest.

VIRUS X: Music teaches people in an emotional way. I'd like to see values, emotions, and characters be radically different from what gets put out in music and art. VAN HALEN is the hintest example. I'd rather project the spirit and feeling of the kid on the streets of Poland, El Salvador, or Miami. I'd like to see the total overthrow of the way societies are, but I don't think bands can do it. I think a band can make a contribution as far as threatening the way the art is and posing

Photo by Marie Kanger



women.

VIC: It's the suburbs.

GRUP: It's good that someone is making a distinction between what longhair meant at one point and what it is now.

VIC: We've taken some of the hippy thing and incorporated it into one philosophy, and that's not bad. Like the idea of being politically committed. Or communal living. Everywhere we've gone on our tour, there's some house with 8 or 9 people sharing expenses and activities. There's a lot of unity. The idea of "community" is something the hippies had that we have. If you don't have community, all you have is people going at each other's throat, which isn't very conducive to creative thought.

GRUP: Is there a purpose to your "community", this band?

JOE: There's going to be four different opinions.

GRUP: Well, let's take one person at a time.

DAVE: I'm involved 'cause it's a creative outlet, and hopefully too we're helping people to think about things. We don't go and tell them things, but, give them

a challenge to the values of today.

JOE: Like Vic said, we paint pictures with our music, but the whole idea behind the picture is something everybody has in common. Like "Father's Dream" or "Bad Attitude". It's something everyone can relate to. Also, the lifestyle we live is an example. Going from city to city, living in communal situations, relying on one another. I think individualism is a problem. We have to relate to each other as a whole.

GRUP: A lot of bands are not necessarily that aware or interested in a wider scope of the world as a whole. You seem unusual in that respect. Would you care to comment on the world today, based on your knowledge of history, what hopes you have for the future.

VIC: I'm by nature a pessimist. I usually go ahead and do things that are the most positive, but I have this little voice in the back of my head warning me. Like about hardcore, that little voice keeps saying "It's gonna go just like the hippies did. It's gonna fall apart." I've got this pessimistic attitude that the aims and means of society's productive capacity, which right now is in the hands of a very few people who are very well equipped to administer it in their interests, cannot be changed. There's nothing we can do about it. The corporations

a young person, so that when they become an adult he or she maintains those values. In order for you to destroy that, you have to offer them an alternative, or you have to offer them enough questions that they question it themselves. People just grow up thinking, "yeah, microwave, that's real by me" or "The Africans, they don't give a shit" or "The Indians, they eat what they deserved".

LIVING LIKE BILL (HOLDEN)

VIC: I don't disagree with that. The individual doesn't have power, and has got to do things as a group. I just hope it's a clear conscious decision and makes. To the 12 year-old kids in El Salvador running around with guns know what the hell they're fighting for?

anarchist runs along and wants to tear it down, fine! Obviously, there's a difference in overall direction. But like these kids in Europe, who call themselves anarchists, who are pale apeshit in fighting far aquattera rights; that's fine. There's a spirit of being intolerant of waiting another day. As far as hands leading rump, or armoing new systems, I don't think they can do that. If individuals from hands do that, ok. Political art usually falls flat as both art and politics.

SRMR: We've been talking in general terms here, so far. Are there specific approaches you advocate? Is punk the best way to affect change? or are there other ways to do it? A lot of hands now urge people to question. "I've gotten to the stage where a lot of people are doing that. They'll complain about the Republicans and Reagan, and the Democrats sure aren't coming up with anything new. So, we all know it's wrong, but now isn't it time to try the alternative? So, what is the alternative?"

VIC: You know, we're still barbarians - technological barbarians. It's gonna be a long time before we live in a society where you don't need a law against murder, because it would be totally impenetrable to ALL people. At this stage now, you have to force people to be part of the "collective". I don't feel that selfishness, greed, and obstinancy are part of human nature, that those things can be overcome. I don't take a Hobbesian view of things, but I'm pessimistic about the next hundred years. People are basically good, and anyway will figure out how to be good to each other.

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Everything you told me I
 believe you told me
 all your unshared love
 is right to the end

1 0111 111 101110 1101 1111
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but all the things you want and
and all the things you want and
and just what is your report?

I am't him in you
 Done I feel in my hand
 On the; as in the year 1171
 I am't in the year 1171
 In I'm the in the

1 qe^u1 oin lu:nuh yuu1 yu^o
1 qe^u1 t^oueh ihu^uu^u1 yuu1 lu^u
1 qe^u1 null in ih^u1 ihu^u
1 yu^u1 ihu^u in yu^u ihu^u

[illegible]

I'm sorry you can't see me
 I'm sorry you can't see me
 I'm sorry you can't see me

THE POWER AND THE SANCTITY FEAR

1. The first step is to identify the problem.
 2. The second step is to analyze the problem.
 3. The third step is to develop a solution.
 4. The fourth step is to implement the solution.
 5. The fifth step is to evaluate the solution.

Jer: I don't agree.
out of stressing the

ly work together as
subordinate yourself?

won't be less of a h

to be
to not
all of
the same

ACF

JOE: I don't agree. I think we have to get out of stressing the individual. You can only work together as a group, and you have to subordinate yourself to that group. You won't be less of a human being.

VIG: yes. From what we've been talking about, it might appear that we're real dogmatic - that AOF is an intensely political band with an intensely political perspective. Well, that's true, but there's another half of the coin which is that what we want to deal with people on a personal level. When I'm saying that people are basically good, I mean that when I meet them I'm looking for the good qualities in them. We're trying to communicate that in our songs, like "My Father's Dreams" on our EP, which is all about how your parents try to foster all the desires and wishes they could never fulfill in you, so they can fulfill them through you. It's personal experience. The point is that we have built up political philosophies, but the most important thing is to communicate with another person, and find out what they're thinking on a personal level, understand their feelings, what moves them, what drives them, what makes them scream, cry,

etc. I don't want to walk into a room and say, "Are you an anarchist?" and say "Great, we're brothers." I want to find out what you're like before anything. We don't want to deliver political trinitas. I admire some hands who do that. There is a need for that, but it's not us. Don't label us communist, anarchist. As individuals we may all have differing views, but we've found common ground and that's what we're trying to communicate, on a personal basis.

CHICAGO SCENE REPORT

Bad News First: TRIAL BY FIRE, an ultra-hot 3 piece band, has broken up. They were going to release an album - all that's left to do is the final mix - but now it's been scrapped. They feel it's not worth releasing, that it wouldn't get the proper backing because they've split up. I'm certain that the album would have easily been one of the best records out of the Midwest scene. The fanzine "Your Flesh" (from Minneapolis) called TRIAL BY FIRE "Hardcore with Diversity...these guys are OUT FOR BLOOD!" Besides the heavy, booming bass & fantastic drummer, 2 things really set them apart in my eyes: the vocals (which they shared) - pruff, and sung (wrenched) from deep in the gut; and their live performances. They avoided the standard rock poses - but when they clicked (often) they could literally rivet your attention with their intense grimaces. They were one of the most intensely serious bands I've seen. C'mon, guys, at least put out a single!

The **NAKED RAYGUN** E.P., "Reserent Scream" (12 Inch, on Ruthless) should be out in late Feb. They've been through a few lineup changes since they started out: they dropped the synth, switched bassists, and quite recently added a 2nd guitar/bass player. I think this is their best lineup yet. Though I didn't always like them as much as I do now (I was in a "harder core than thou" phase, musically). They've become one of my favorite bands ANYWHERE. In "Ripper" (#5) Chuck of **BLACK FLAG** describes them best: "Crazy, lots of noise and wildness. Lots can and does happen with them...hardcore with an arty edge but not dry." Categorizing them is almost impossible. They're minimal & primitive, with noisy guitars, and drums that appeal to your most basic instincts. Check this record out!

ARTICLES OF FAITH have just returned from their tour. It was cut a little short (they travelled L.A., Phoenix, and all of Texas) due to a rash of shorties and their van's breakdown. Still, it sounds as if it went pretty good. Their E.P. is getting great reviews; it's great to see them finally get a little recognition. They really put a lot of sweat & passion into their music. They brought a demo tape of the various Chicago bands with them on tour, seeking out barkers; so far, only runners but no definite plans. Some of the bands on the tape so far are: **ANTI-BODIES**, **JUVENILE DELINQUENTS**, **NEGATIVE ELEMENT**, **SIX FEET UNDER**, **RIGHTS OF THE ACCUSED**, **END RESULT**, and **ARTICLES OF FAITH**. The **ANTI-BODIES** are a band that's been playing around a lot lately. They've got a "classic" punk sound, very hard driving & spirited. Their singer's voice is just right for their style. **JUVENILE DELINQUENTS** are thrashers, with an enthusiastic female singer. I hear they are writing all new material now, and might change their name,

too. **SIX FEET UNDER** is back in action. They've been through a lot of shit, yet they persist. They're very volatile & outspoken; at one point they had a heated argument with big shot promoter Eric Nihilist. After that, they did not play any Chicago gigs for about 8 months; instead hit a few Midwest arena, and now they're scheduled to play with the incredible **MUSKER DU**. They're not a thrash band but play very fast, supercharged hardcore with an intense singer who is, in a word, marly. Vinyl from them is long overdue. The upcoming "MasterTape Part 2" album should include **RIGHTS OF THE ACCUSED** (don't call 'em "R.O.T.A.") and the sparse, nightmare sounds of **END RESULT**, who just got turned down for Version Sound's next tape project - for being "too negative", "too depressing" and "axial". (Huh?) Also being reconsidered for the new "Master Tape" is **NEGATIVE ELEMENT**. They're in the studio recording their E.P. (for Version Sound) titled "Yea We Have No Bananas;" It should

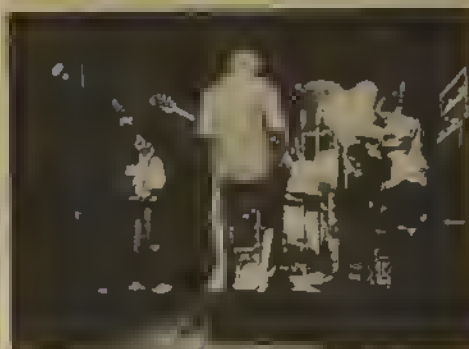
include the smash hits "Anti Pac-Man", "Media Punk," & (my fave) "Police Bear On Me." It's due by the end of January. **RIGHTS OF THE ACCUSED** are plotting an EP (Version Sound being the rumored label) but nothing definite yet. Meanwhile they're adding two new tunes to their sonic set: "I Came To Dance" (about jocks who alarm & start fights) & "Mean People Surk," a disco song(!) Steve is organizing ANOTHER tape of most of the Chicago bands, plus Milwaukee's **SACRED ORDER** and others. Send him a rape and \$1.50, (or just \$3.00) to Steve Stepe at the address listed for the Primitive Voice 'zine. Comes with a booklet.

NEW BANDS: ALL these are comprised ENTIRELY of teenagers. Some have not officially debuted yet but should soon. All come from Evanston, (just north of Chicago) & a real hotbed of action, especially of the skinhead variety. **THE DRILL** are bootboys who will debut New Years Eve. I hear they are great **SEISMIC WAVE** - a three-piece band who are just beginning to rip. **BLOODY TAILS** - thrashers, I believe. **VERBOTEN** - Rockish Punk with a female singer. **FATAL ERROR** - From Chicago, still forming.

As you can see, hardcore is FINALLY blossoming here (after too many years of power pop bands with new wave clothes) without a doubt,

no more kidstuff.

the main reason for this LATE start is the fucked-up club situation here. Up until about a year ago, minors have not been able to see any punk shows on a regular basis. Now that punk isn't a fad anymore, the clubs have been closing left & right; from six or seven down to the current three. The hardcore bookings are irregular, and "local" gigs are fewer & fewer. Therefore, the "big name" gigs are often the only opportunity for local bands to get an audience.



SEISMIC WAVES

Unfortunately, only one person seems to be booking those shows, a Mr. Eric Nihilist. That means he calls a lot of the shots around here. Though he's booked some great bands in the past, I don't think one person should control the scene just because he's got the financial backing; that sucks. Some of the outstanding area bands that wanted to play Chicago but didn't (Eric apparently wasn't interested) include **MAN SIZED ACTION**, **ZERO POYS**, **CRUCIFUCKS**, & the great **DIE KREUZEN**. He's also not committed to doing all ages shows—he's committed to being a promoter so he's reluctant to push this unpopular issue with clubowners. So the kids (the heart & future of the scene) are being stifled. (Almost worse are the stupid people who won't see a show unless it's the DK's or anyone English, no matter how bad). It's ironic that the bars are going under now that there is a wealth of local talent emerging. There is good news though, the possibility of two new alternative venues; one a loft, the other a hall. It's still tentative, but if they come through, it would be the single most positive thing to happen on the scene here. **BANDS!** If you're a Midwest area band ready to play here (or a level-headed national act interested in promoting the real alternative scene, & not just making lots of money) PLEASE write for info. Inquire to: **NAKED RAYGUN** c/o Ruthless Records P.O. Box 1458 Evanston, IL 60204 or **RHONDA DAKES** c/o **ARTICLES OF FAITH** 3257 N. Seminary Apt. 2E, Chicago, IL 60657

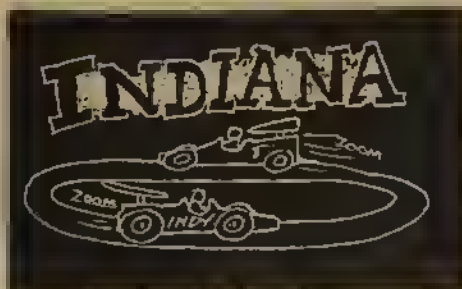
Think about it; bars are a stupid place to have gigs. Not only are there the stupid bouncers, age limits, & steep prices, but the owners, (who make the most profit) are exploiting your music for cash; with very few exceptions (here in Chicago there was "OZ") they have nothing in common with the deals the music tries to promote. WE DON'T NEED THEM!

Shank not slay, Ven R.

NEGATIVE

ELEMENT





Although almost totally unknown to anyone outside the bible belt over the past few years the state of Indiana has produced some great bands. From the early days of "Muff Divin" with the GIZMOS to "I Wanna Kill My Mom" with the PANICS, or real noise bands like the CHEESES FROM FRANCE who's rendition of "Heart of Gold" has got to be the most obnoxious recording ever, and the GYNCOLOGISTS who's first E.P. "Fecies & Phycopsths" is so sick it could make Tesco Vee toss his cookies.

Today there are many young bands keeping in the tradition of acidity. Bands like the REPELLENTS from Anderson who manage to blend N.C. style thrash with GRAP'S style savagery. These guys shred live. They have the best unemployment anthem ever with "TECHNORAMA": "Tell me what fun is watching T.V. When I don't have nothing to eat." A real harsh statement coming from people that live in a city that has 13% employment (no shit). The REPELLENTS are on "the Master Tape" compila-



Photo by Pam Stein

REPELLENTS

tion L.P., and have plans to release a 6 song E.P. in February on Affirmation. Another upcoming band in the area is KILLING CHILDREN. This band was formed by the PATTERNS bassist Scott Colburn, and they hail from Columbus Indiana. Although I haven't seen these guys live in some time. I was there when they recorded their new E.P., and it sounds great. I think this record should turn a lot of heads in this direction. Also to be released in February on Affirmation THE SLAMMIES are no more after a final appearance at a place called the Chase. This had to be their worst show ever. Sinner Stan (Gave Brain Jerry) was so drunk he couldn't sing any of the songs. It's a real shame because the rest of the band was really tight. Later that night when the REPELLENTS were playing Stan managed to throw himself through a 4x8 foot mirror (Scarl!).

Other new bands include noise makers WE'RE JIMMY HOTTA. Including ex-members of L4D, CHEESE FROM FRANCE, JOINT CHIEFS OF STAFF, and the 3 O BAYD. These guys own Hardly Music Records. So I expect either record or tape soon.

Yes it's true the ZERO BOYS have called it quits after almost 3 years. Tufty, the bass player, moved to S.F. with TOXIC REASONS.

BATTERED YOUTH also split up. Steve and Fob Schick moved to Richmond, VA with family. It's a shame because they were responsible for turning alot of local kids on to hardcore.

"The Master Tape Vol. II" is well in the works. Some of the bands that will appear are SAND IN THE FACE from Pine Brook, N.J., MCHU PERSCH from Madison, WI, KILLING CHILDREN from Columbus, IN, THE ANTI-BODIES from Itasca, IL, SACRED OPNER from Milwaukee, WI, E.P.D. RESULT from Chicago, IL and MALIGNANT GROWTH from Louisville, KY. This should be out next March.

Well that's all for now. If your band is interested in playing in Indiana just give a call to one of these people: Paul (317) 283-2635, Joel (317) 844-7164, Scott (317) 372-4243. All the above deal only with all age shows.

Last Minute news, looks like THE CHEESES are back together, and the GYNCOLOGISTS will be going in the studio to record a new single (look out).

Paul Mahern

Punk rock riot by fans of S.F. band

HANOVER, West Germany (UPI) — About 200 youths threw rocks and bottles at shop windows and police cars yesterday, injuring five officers and one youth, in a protest against police keeping track of punk rock fans.

The violence began when the youths were refused entry to see the San Francisco band Dead Kennedys because the club

where they were playing was already full.

Police arrested 12 youths in the violence that followed a demonstration of about 500 people, at least half of them punk rockers, to protest "punk tiles" police have recently introduced to record information about the young people.

The violence followed a similar rampage by about 200 youths in the northern city of Osnabruck Friday night, who attacked officers and patrol cars after being denied admission to a rock club.

The local police, overwhelmed by the youths, were forced to call in officers from other towns as reinforcements. There were no reports of injuries.

Modern Method Records

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THE
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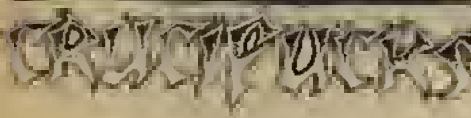
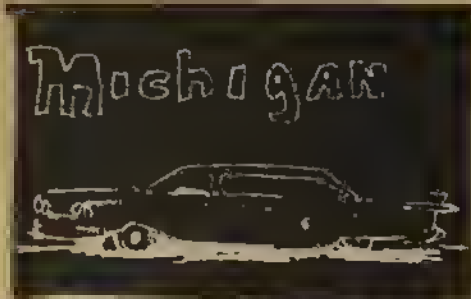
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Scott (bass) 20 years old (young)

influences: and like; M.D.C., 7 SECONDS, S.S.D.ECONTROL, GIL SCOTT HERON, CRASS, ZERO DEFEY, JOHN LENNON, DISCHARGE, JUVENIL JUSTICE, JELLO BIAFRA, TIM YOHANNAN, JEFF BALE, SOCIAL UNREST, STARVATION ARMY, MINOR THREAT, TESCO VEE, MOTORHEAD, TIM SCHWARTZ, MARY, STEVE, DOC, GUS, VICKI, MARK DUBIKI (M.D.C. roddle and my buddy), TAMMY, and especially my MOM, and anyone else who thinks that they can give a shit about the world!!!!!!

Here are some thoughts: It's as difficult as this. Delete all discrimination from society; keep continuous communication with allies; be aware of authority and make sure that all authority figures are dealt with in a proper manner; don't do anything that you don't want to; you have to be totally committed to a cause to make it work. The world sucks in its present state. I'm continuously overwhelmed by what "rich and powerful" fuckers get away with and how ignorant he "general public" is to what their beloved leaders are doing. Total fucking apathy all around me, and I swear it's gonna drive me crazy until "we" wake these people up. PEOPLE HAVE JUST GOT TO THINK, BUT THAT'S TOO DIFFICULT, I PUESS!!!!!!!!!! THE WORLD OWES ME A LIVING, THE FUCKERS!!!!!!!!!!!!!! LOVE YOU!!!!!!!!!!!!!!

Doc Dart (Vocals) 29 yrs. old

Influences: Ozzy Nelson and others too numerous to mention.
Violence: It's a byproduct of ignorance—part of our culture— if we have to have it for now, it should be redistributed or better yet, rechanneled.
Capitalism, Militarism, Patriotism, Nationalism: Obsolete.
Cops: I hate them—there's no excuse for them. I'd like to kill more than one. They won't fucking leave me alone.
Religion: Worse than violence. A stupid way of coping with fear.
Personal Goals: A new Jonestown for the rich. A part in a movie based on Green Acres.
High Unemployment: They wouldn't help the poor when they had money, so fuck 'em. They've learned to kiss ass they'll get by.
Goals to music: None yet.
What do you hate: Almost everything and everyone, at times. I love my dog Scirbblea.
Do you consider yourself a radical: Is it radical to want to live without fear? and nauseating environment, people and all?
Detroit?: Worthless except L-7.
Heroes: Why not? You can get disappointed but some men are worthy of admiration. We live our lives from birth by example don't we? The so-called heroes had examples to follow as well. How did you learn language?
Drugs: Stupid but so in life, I like beer

I don't understand why people are making such a stink about kids having a good time when there are more important things to worry about—Scott Ferguson

Democracy, peace and love
You make things miserable every day. You make me sick with the things you say. You stand for the upshot at the old ball game and your pledge of allegiance to so fucking lame.

This kind of freedom is perfect for you as long as you get away with what you do, but everything you do is in such bad taste and it's your fault the media is such a waste.

be a good abortion—fuck off!
be a good abortion and go to war,
be a good fucking citizen, and—kill someone OR
kill your self—because you're such a fucking hero.

you really drive me crazy in your asshole schools, grooming us all to be fucking fools, working for the government as useful tools, but we won't be satisfied till we teach your rules.

get a gun in my back and I'll do what you say but I'll burn down your house if I get away!
Drive me in jail and I'll spit in your face.
our anarchy is gonna take your fucking place....

and ciggies and sold and benzedrine and mushrooms and THC and mescaline all in moderation of course! Pot sucks.

Strait Edge: I heard the straight was the tearing ground for the CIA. I didn't drink beer when I was seventeen either. Big fucking deal—Nothing better to sing about? A pompous Marcus Welby Trip. Go brush your teeth and do commercials for t.v.

I would like to see a lot more cooperative action among all people against those who control, manipulate and kill and torture and starve and and.....

Gus Varner (Guitar... new...)-33 yrs. old

influences: Pink Floyd, Black Flag, Joe Dart, etc. etc.

Attitude: Close minded people, macho smashers etc. in a scene is more damaging than cops. We could change things if we quit defeating ourselves with negative head sets—I haven't done much but I would like to find people who want to move in a positive direction. A lot of people are cool but.... I'd like to grow, and see a "movement" arise from all the cliques. Punk anoba bullies are no better than frat rats or g-men. I don't know what to say to those types...just wish they'd wake up. My parents are more supportive of what I want to do than most of my peers.

Steve Shelley (Drums) 20 yrs. old

Influences: Gene Autry, Harry Robbins, The Chipmunks, Searles, pizza, echo and the Bunnymen, Killing Joke, disco Scott, Tim Foljshn, Mike Love, L-7 people 10 Midland, Saturday Nite Live, high school, quadrophonia, Mississippi Fred McDowell, the Jam.

Art: If you like to hear it or see it, it could be called art or fun. If it makes you think slow—good. Not absolutely necessary. For example; emotional music including love, hate, confusion, and everything.
Violence: avoid if possible.

Government: You can live without the government. Live without it. Any Utopia is probably impossible but worth striving for. Each system will destroy the one before it—but we still have a system. Maybe they will slowly get fairer to all people.

Punk rock: If you want punk rock watch t.v. This is beyond everything is beyond

Karma: I know this is a stupid sixties term but usually when I do good things, good things happen. Everything comes back to you.



Doc Dart, lead singer and spokesperson for the Crucifucks—band (left to right, Ron DeMange, Major Terry McKim's assistant and Stephen Sawyer, all returned) last Tuesday afternoon in Lansing City Hall to discuss reasons why the group cannot play at the North Lansing Community Center Thursday night.

Lansing won't let punks play

By CARL WELLES

State News Staff Writer

Members of a local punk rock band were told by Lansing city officials Tuesday that they would not be allowed to stage a Thursday night concert at a rental hall despite a contract signed by the hall owners.

The band is one with Mayor Terry McKim's Executive Assistant Ron DeMange and City Attorney Stephen Sawyer to try to win out the dispute.

Doc Dart, the lead singer and the spokesperson for the band, had signed a contract with North Lansing Community Association president Richard Scheld Sept. 10, allowing the band to play at the North Lansing Community Center. DeMange, however, discovered a type of contract that the band was playing and claimed the band could not play at the hall because the Association never told the City Council about the contract.

Lansing leaves the NLCA to the association and has a written contract making the city must approve any gathering.

DART, who is 29 and is a M.T. spokesman concerning psychology, is upset because he has had trouble at the past playing a place for the band to play.

Last August, Dart and the band were scheduled to play at the Lansing City Hall, but the Lansing City Council rejected the band's request to play at the hall.

The band then moved the concert to a rental hall in Detroit and Dart claims the Council never told the band it they did a lease they would be "Marching" removed.

Despite the setback the band is scheduled to perform at the hall Thursday only to have the hall not open as scheduled.

"The band is going Thursday no matter what," Dart said. Dart says he is not planning on any more shows and promises to play at the hall to see the band if it is allowed in the area again.

Dart said his band is political in that it is concerned with politics, corporate corruption and class issues.

Music: Good music can be found in any genre...content and emotion are priorities.

Religion: must be a very personal thing. Anyone who claims to know the one way is lost. All religions have good points—you learn from any of them—I still am. I believe in good and evil. It is hard to separate them at times.

Immediate plans: Hope to be playing out west this winter... we're working on it. Record out soon??

Change: positively. The heat change is to get yourself together. Only then can society get better. Something new happens every day... look for it..

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Things are bursting all over---new fanzines in the collective shapes of Smash!, Suburban Punk, Connect, and Concentration X.....potential new gig venues in the forms of the Allston Knights of Columbus Hall (site of the October PROLETARIAT/F.U.'S/JERRYS KIDS /DEEP WOUND big 'un) and the Cambridge First Congregational Church (locale for the December MISFITS/F.U.'s/D.Y.S./NEGATIVE FX bash), plus a new spot rumored to be in the works in suburban Brockton. Other than those, venues are just about non-existent, with the always friendly Gallery East having closed some months back, and with most clubs refusing to compromise either their inflexible tastes or their ridiculous door policies (20+...but skinny tie "rockers" like BILLY IDOL still have all-ages gigs). Notable exception---the Channel (25 Necco St., 617-451-1050, ask for Mark), who have occasionally tried (and occasionally succeeded) in putting on all-ages shows with decent bills and reasonable admission. Other than that, Boston is a town with an incredibly fast-growing HC audience, but there's no place to play, nor is there any consistent radio airplay or press coverage (save for Forced Exposure or Conflict). Sole radio bright spot would have to be WZBC's Dave Smalley (also vocalist for DYS) who has 15 minutes on Thursdays and 30 on Fridays with which to spew forth a pretty impressive variety of HC, noise, thrash, HM (KISS and MOTOHEAD being faves). Emerson College's WERS offers a Sunday night 30-minute program, but it's pretty laughable (eg. records often played at the wrong speed, the same material every night....).

BANDS: SS DECONTROL: after quickly selling each and every copy of the first pressing of The Kids Will Have their Say (2000), they decided not to further promote a record they felt to have been less than perfect (enter, collector's item status, plus pretty high standards on the part of a pretty integrity-filled band).

last few months laying low (cept for gigs with MINOR THREAT in NYC and NJ), writing new material, enlisting a second guitar player, and recording a second album. I'd rather not get into a discussion of this band's relative strengths and weaknesses---because the same points have been rehashed time and time again, so let me just say SS DECONTROL sing about more things than straight-edge, nor do they practise any kind of facism against those who disagree with them. They're an open-minded, concerned bunch who almost single-handedly got things going around Boston. As a result, they also become easy targets for those who refuse to take a look inside.

MISSION OF BURMA: The city's best band as far as I'm concerned, if not the best band anywhere. Their first album proper, Va, is out now on Ace-of-Hearts, and it's an brilliant display of anger, energy and emotion. Hopefully they'll be touring the West Coast again soon....

THE PROLETARIAT: an incredibly exciting band who simultaneously recall the FALL, KILLING JOKE and first LP GANG OF FOUR. If they sound slightly British, that's OK because vocalist Richard Brown pulls it off with no hint whatsoever of phyness. They're featured on both Modern Method sampler, have released one cassette EP, and are currently working on their first LP. They can relate to '77 political fervor better than anyone else here.

THE FREEZE: Strong songwriting abilities, not a heck of a lot else in terms of originality. They have a new EP ("Guilty Face") out on Modern Method.

THE F.U.'S: Regarded at one time by me as not much than an amusing joke, the F.U.'S are now terribly strong, guitar player Steve Grimes suddenly sounding as loud as he should've.....they can be heard on both Modern Method Samplers, the Master Tape Compilation, and on their upcoming LP....

JERRYS KIDS: Somebody give them a gig and then maybe I'll find out for sure. Good but nobdy'll know unless they play out more....

D.Y.S.: My current pick for world domination...new guitar player plus some great new material...no vinyl yet, so I'm pissed....

CHOKE: one of the box after only 2 gigs (lead vocalist Choke was injured at a BLACK FLAG/MINOR THREAT gig on Long Island), FX have recently returned in triumphant style...Choke looking like an extra from a lumber jack film. The legend only grew during their long hiatus, many think they're the town's best. More tapes like the new "V.F.W." and I'll agree....

GANG GREEN: the best band from the Modern Method records. GANG GREEN have recently failed to live up to the promise of their initial buzzsaw attack. Last few gigs have been sloppy at best, breakups have been rumored (bassist Bill's head supposedly on the chopping block at times), with a new record possibly in the new year. Key word: possibly. This band is too damn great to lose....

DEEP WOUND: young, loud and snotty from the Amherst/Northampton area. Their horribly raw live cassette is a true howl....

DANGEROUS BIRDS: great new single "Alpha Romeo"/"Smile on Your Face" out now on Propeller, sorta like a poppier version of the FALL, but much better than that description can imply....

KIL SLUG: Unnatural acts with a stuffed panther. Some people find this kind of thing amusing..

SMEGMA & THE NUNS: Mohawks and songs called "Napalm Sticks To Kids" do not commitment make.

CHRISTMAS: self-styled, "avant-garage", always brilliant, rarely booked by cowardly clubs.

FLIES: Not really a band, but a one-shot studio-concoction engineered by Mr. Nat Freedburg, with a blazing new EP out now on Czech Records....

NOVEMBER GROUP: Highly profitable synth-pop combo whom must rank style over substance, 'cause either than or they're stupid and untalented (which is probably the case?)

NATIVE TONGUE: Andy Schwartz called 'em a GANG OF FOUR ripoff. I call 'em better than PYLON. MINUTEMEN fans take a look in here...

DEL FUEGOS: grundgeably, heavily lubricated and perfectly growled....

SORRY: ex-MISSION OF BURMA rip-off teenage combo who now hope to rip-off BLACK FLAG and the MEKONS at the same time. Actually quite good.

BEANBAG: Makes THROBBING GRISTLE, WIRE, the VELVETS and anything else even remotely "influential" seem boring. Average age: 16?

BOYS LIFE: Better than most jealous people are willing to admit. New 12" soon come.

SICK SOCIETY: suburban "hardcore" band not doing CURE covers. Maybe not horrible if they ever learn to write a song.

PEACE LOVING ECOLOGISTS: My own revolving artsy project, named after the French Terrorist Group that shot a missile at a nuclear power plant in the name of ecology. We specialize in playing a FLIPPER-like noiserush in front of angry High-School burnout audiences. Fun.

that's all; If I forgot something, it probably didn't deserve to be mentioned. If anyone wants more info, a place to play, scene report, or a copy of my fanzine, write to Gerard Cosloy, co/CONFLICT, 9 Jefferey RD., Wayland MA, 01778 (or those of you w/ loads of cash to blow on phone calls, call #617-358-7065).

peace, love, etc
Gerard



Photo by Glen E. Friedman



SOUTH AFRICA



RIOT SQUAD

Punk in South Africa? It seemed unlikely.

But it exists. The movement is small, and non-punks dismiss it. But its existence is important. The outspoken political views expressed on the next pages are rare. Most alternative music in that country seems to speak a sort of code, concerned only with joys (parties) and good times. But keep in mind, the entire country is ruled through fear.

As one South African friend wrote, "There is a high degree of apathy and disinterest, people are paranoid. Punk was never a real protest in South Africa, because whites didn't have much to protest about since they are unaffected by apartheid."

This 'disinterest' is a chilling tribute to a government's ability to blind its citizens to the obvious through isolation, fear, and apparent luxury.

JC, the author of this piece, was the drummer for RIOT SQUAD, a now-defunct punk band which was courageous enough to denounce the hypocrisy that is South Africa. As an observer wrote, "RIOT SQUAD were lucky, as the police did not understand what they were on about, until they were safe." JC is now living in exile outside of South Africa to avoid service in the army.

SOUTH AFRICA - What does that name mean to you? Gold? Diamonds? if Sunshine? Cricket? Rugby? Apartheid? Yes, South Africa is like any other to work in South Africa means country- there are those that rule starving in your resettlement and those that are ruled. There is wealth, luxury, and decadence alongside poverty, deprivation, and starvation. There are millions of people exploited to keep the few in luxury and power. There are people kept in ignorance of a better life, shielded from those that benefit from their labor by the lines of police and army conscripts, carefully large fines imposed on employers brainwashed at every turn, never caught using illegal labor, most did given any room for doubt or humanity- have some work. With the typical

facelessly turned into killers and haters.

Yes, South Africa is like many other states, only one difference exists there. It is the perpetuation of the mentality of the colonizer, the imperialist, the doctrine which became a political mania under Hitler and his followers, the myth of the master race and the inherent genetic inferiority of "colored" people. It is that one difference that makes the South African regime so abhorrent and the focus of so much attention.

I remember my parents telling me once how, when they had come to South Africa as teenagers forty years ago, the country was a "paradise on earth" but had slowly gone downhill over the years because those bloody blacks were never satisfied, and continually wanted more and more. Don't they know when they're well off?

Yes, it is sick I know, but that is the legacy of South Africa, the twisted distorted minds of generations brought up and educated in such a system. The whites- the masters- educated to be boss, the ruler, with easy access to the wealth of the land- the technological rape of a beautiful country to satisfy the greed of the few. And the blacks- the slaves- un- or undereducated to keep them ignorant: the faceless fuel of the factories and mines. The dog thrown the occasional bone by its

RIOT SQUAD AT THE ROSE GARDEN



master, a bone like the "homelands."

Statistic- The whites, representing about 16% of the population, have laid claim to about 85% of the land, the other part being divided into "tribal homelands" with each black tribe having their own piece of land. In reality, these homelands are no more than large scale concentration camps/pools for cheap labor, set in the most desolate and underdeveloped parts of the country. So far, four of these homelands have been given "independence." All this means is that millions of people have been made citizens of these countries, and been forcibly dumped there. Those working in South Africa suddenly find themselves considered foreign migrant laborers, with the threat of deportation hanging over their heads

defiance. And losing your legal right to work in South Africa means camp/homeland, or illegally entering South Africa and finding work with an employer who isn't fussy about whom they employ. Yes, the "Final Solution" is almost with us again, (if it's not here already). Modderdam was a squatter camp in the Western Cape. The people there had come to find work, and despite army conscripts, carefully large fines imposed on employers brainwashed at every turn, never caught using illegal labor, most did given any room for doubt or humanity- have some work. With the typical

RED ARMY



careful planning of the authorities, the camp was raided and destroyed just as winter set in 1981. Over 1,000 people were arrested, given a mock trial, and returned to their respective "homelands." Even the authorities admitted that most would return, because it was that or starve. "Fun in the Sun" was written at that time. A "braaivleis" is the same as a barbeque, and is as much a part of South African culture as apartheid. A line in a vast advertising campaign of the time went- "braaivleis, rugby, sunny skies, and chevrolet..."

FUN IN THE SUN

Braaivleis, rugby, sunny skies, and swimming pools

A land of flowing milk and money
Money and power

The power of a gun and stick
The power of the fools

A land of plenty- hate, fear, and war
The master race must have its sacrifice

But for too many the wounds are still raw.

Braaivleis, rugby, sunny skies, and big brother

The ever present, all-seeing eye
Playing the game of i-spy

Playing games with people's lives
One step forward, two steps back

Back, back, back to the wilderness
and the shack

Back to the starvation, back to the desolation

In the camps of no-hope lands.

Braaivleis, rugby, sunny skies, and warfare

A war on the border that cannot be won

Hate in the cities that cannot be overcome

The iron fist of destruction

It patrols the streets at night
The numbing grip of the media

shouts CHANGE, CHANGE, no change
No change, no chance, only bloody, bloody revolutions.

Braaivleis, rugby, sunny skies, and genocide.

PLAYING AT A SHOPPING MALL

GREATERMANS



DEATHS IN DETENTION

THE RIOT SQUAD



After this there'll be nothing more to say

ban on nam detainees stay

security system

who will the innocent victim be
watch the empty streets and see
to be alone or suspicious is a crime
when it's prison cell collection time.
four years ago they killed a man
and concealed it in a master-plan
they knew they couldn't eat him free-
a danger to white supremacy.

God, what a set up we got here
built on false promises and fear;
security system can't you see
we don't need your kind of democracy.
they think they've got you down at last
'cos they've more control than in the past
but we've made our choice and we're gonna see
right through this state hypocrisy.
(chorus)...
security system I wanna be
where you've got no hold on me
security system I wanna be
where you've got no control on me.

police

chained

505

RELEASE

a final hour entertainments production



second-hand clothes

so you thought you'd be a modernist
like all the rest,
just to show that your wardrobe had
only the best,
but you keep yourself clean
but you're noticed when you're seen,
so you're noticed when you're seen,
soon you'll follow the next colour magazine.
and now there's a new piece for you to go,
with your movement you're out to change the status quo
but don't be upset
if you happen to forget
just tell us that you haven't got around to it yet.
(and the scene of escapism you're trying to find)
will never cover up the guilt in your mind.
'cos there's people out there wearing second-hand clothes
not because it's a Friday night and just another pole;
there's people out there who could never hope to pay
for your membership fee for the club on Saturday.
so down at the rat-hole is where you'll meet
to forget about the people sleeping in the street
it's dancing time
you start at nine
trendy bastards are doing fine.
so think before you put on your appropriate clothes
bought for the occasion but nobody knows;
you had them tailor-made
of course you didn't have to pay
just a word from you and daddy signs his cash away.

Because we feel that the
average Cape Town shopper
is more intelligent than the
average club-goer, a
spokesman for the group
said.

After this there'll be
nothing more to say

nothing more to say

After this there'll be
nothing more to say

nothing more to say

nothing more to say

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nothing more to say

WALL on the world

permanent force

focusing my eyes on a distorted view
consuming the beliefs of a desperate few
I can't contradict anything I've never seen
so my thoughts are determined by a video machine.

(ch.) there's a programme twenty-four hours a day
a perpetual show of strength display
and a permanent force to keep it that way.

channels of acceptable information
keep your mind off the situation,
the relevant facts worth searching for
are lying in shreds on the censorship floor.

(C) there's a program that's
a disturbing show of strength display
and a permanent force to keep it that way.

the commercial products of playwright schemes
fade out the noise of alternative dreams
get an audition for the public's taste
and laugh at the truth you refuse to face.

(repeat ch.)
your relaxation
is pre-designed
to suit your needs
and keep you blind...
(ch.)

THE ULTIMATE
POUR' CAFFE SONG

no more

as thought there was some way we could turn
the boredom into fun
we felt like doing something that had never
been done

the things we said weren't very nice
and for the right to speak your mind
you pay the price.


just like 1984
we tried to get in but you slammed the door
goodbye 1984
we ain't gonna do it your way no more.

the world wasn't ours but we had somewhere
to go

didn't ask for their advice but they said 'no'
this town's getting fucking stale
we'd like to put the whole place up for sale.

(ch.)
+ve ain't gonna do it your way no more (x3),

image of contentment - the



16 **ABOVE:** San Francisco, the most densely populated area of a country that has an atmosphere of the peace, and a world known for its high life, good restaurants and sea.

17 **RIGHT:** First time sight of new national park. **Below:** San Francisco, the most densely populated area of a country that has an atmosphere of the peace, and a world known for its high life, good restaurants and sea.

Miss Gollub and

changes coming (k.n)

Blesses people hanging around
 Chucked into vans or forced to the ground
 Is there any justice you can see?
 Press made a squeaky noise
 Security was totally destroyed
 We are free.

the liberal press made a aqueasy noise
while a fragile security was totally destroyed
and people still say that we are free.

what kind of shit do they see
in this so-called civilized society
defenceless people and capitalist greed
is the stuff on which they feed
but I can see the changes come
as sure as heat burns in the sun
matters arrested yesterday
to the bottom of the page
can see

550 squatters arrested yesterday;
it's relegated to the bottom of the page
not newsworthy as you can see

rugby's always at the top
'cos some superstar's been dropped
these are our priorities

rugby is a game super-
these are our priorities
s without thinking
If one of you says to him:
I wish you well, keep warm
fed, but does nothing
physical needs.

GOVERNMENT

kicking in doors, burning down shops
liberties taken are never put back.

...in god we trust
if someone told
and end

if someone told the world there's nothing to live
and suddenly morality was nothing special;
and faith was just a way of avoiding evolution-
in south africa it definitely wouldn't be official.

living in the shadow of a plastic cross
buried in religious infatuation,
we shall be delivered from the communist sin-
onto the path of righteous regeneration.

(ch) what an excuse...
in god we trust
in god we trust alone
it doesn't make sense...
in god we trust
in god we trust alone

civilised values are outdated lies,
you beg to reform if your slave-work stops
pray for stability, proserve the wealth gap
and return to your church when the gold price drops

what an excuse...
in god we trust
in god we trust alone
it doesn't make sense...
in god we trust
in god we trust alone
(repeat ch.)...

...and the Pentecostal, Baptist and Methodist churches were aligned and a large number of people were arrested for public violence.

"...the US and six West
to all states had agreed to halt flights
on that.

However, Sir, -
Britain, has shown no eagerness
to South Africa, and allow the
ban on flights to be willing to
the US appear with blocking,
and the US appear with blocking,
apartheid needs to get away with blocking.

“IN SOUTH AFRICA... TO BE PUNK IS TO PUT YOUR LIFE ON THE LINE.”

EDITOR'S NOTE: Distance, history, and consciousness separate us so completely from South Africa, that it is difficult to comprehend what is happening in that country. What we perceive as a country living a ruthless lie, its inhabitants regard as home. We recently had the opportunity to interview two South African exiles now living in Northern California. We began by discussing the alternative music scene in the country, but this soon developed into a more general discussion of life in that fear-dominated country.

MRR: How long have you been out of South Africa?

B: About two years.

MRR: And what is the music scene like there?

B: It's really closed. I can play you a song that speaks out against the police, but South African record companies will not produce it, because it is not in their interest.

The media is tightly controlled... the TV, the radio, the government controls them very tightly. Two stations operating outside of the country, in the so-called independent areas have been interested in the records and tapes by bands that would normally not get played in South Africa, playing more political, reggae-oriented 'alternative' music. Before that, no bands could make it by just playing, and those that did lived on the skids. The political music movement is very small. It's definitely not featured on the local radio station.

MRR: Are tapes circulated underground?

B: There are a few, but the bands who produce them come from very well to do backgrounds, sort of rebellious youth. They do have a small following, but they're getting changed around so much, what with people going into the army and everything...

MRR: It sounds like the army is used to break up the youth movements.

B: In a sense, yes. You have to go in the army for two years right after school, and they've just upped it so that you have to go to military camp for a certain period every year. Usually you have to do this on your vacation time.

MRR: How do people in South Africa maintain contact with the outside world?

B: You do kind of keep in touch, but it's all very, very far away, and you are really alienated. There's this terrible feeling among South African youth, sort of an inferiority complex... that Europe and America know better, which is kind of true because there is so much more information out here. Censorship is

so rigid inside the country that you get very little information.

B: Having traveled outside the country, and gotten information on groups that I thought were positive or encouraging, I would go back to South Africa and think, "if these people only knew what was happening out there, it would change their lifestyle and make them more than what they are." But because of the censorship, they can't really understand what goes on outside. I mean, you can buy a punk record, but the strength of the movement it represents is shielded from you.

Also, you're so overwhelmed with your immediate problems that you can't deal with anything further like the nuclear problem. Every time you open your eyes or look out your door, you're confronted with a racial problem, and it seems to overwhelm people to the point where they're only concerned with survival.

South Africa is like a Kindergarten for white people... you're not responsible for your actions. Life is so incredibly easy if you're white that you have two alternatives... you're either numbed because you don't give a fuck and want to enjoy the pleasures, or you're numb because the whole situation is so incredible.



MRR: Are there changes coming?

B: There are some changes in the music anyway. Clubs open and to do backgrounds, sort of rebellious youth. They do have a small following, but they're getting changed around so much, what with people going into the army and everything...

MRR: What kind of clubs?

B: I guess you'd call them decadent night clubs. But they have a following of people who are more active, more conscious... not politically active, but trying to break the social barriers in the way they live, not getting married, not treating blacks like servants.

There are advances on the music level, the pressure is building on the government, the tensions are there and people are singing about it saying there must be change. It's like anywhere, there are two things happening at the same time: The government is getting worse and the people are getting better and stronger.

MRR: But these people can exist only as long as the government allows them to, right?

B: Right. If they get too strong, the government will knock them down. The music scene is definitely

elitist. The magazines you see are from the artier people, the new wavers, really trendy and upper class. The country doesn't have its own culture. People latch on to outside movements, whether it's punk or disco. The real hardcore music is not the order of the day. It isn't the music that is listened to.

MRR: But does it exist?

B: There are a few bands who play it, the younger bands, but it isn't generally accepted. The RADIO RATS who were considered to have punk attitudes in that when they were on stage they didn't try to please the audience... that was considered a really punk attitude, and even they weren't considered hardcore. I mean, they had a hard look, but they didn't stand on the stage and say, "fuck you, fuck you..."

MRR: Can the punk bands that do exist tour?

B: There's not much room! Basically, there's Johannesburg, Durban, and Capetown, a range of about 500 miles. Johannesburg is real conservative, and Pretoria, which is where all the government files are, is very Afrikaans. Afrikaans, who are of Dutch ancestry, make up about 60% of the population and control the government.

MRR: So the English are actually a minority too?

B: Yes, sort of. And there are a lot of Portuguese who fled Angola and Mozambique when those governments changed. And quite a number of Europeans, especially Germans. Among the whites there are a lot of segregated groups... the youth are not united, they fight a lot amongst themselves. When you go to parties fights break out. There's a need to prove your identity, a need for young men to be strong and fight. It's really primitive.

And this is a very important part of the government's policy, divide and conquer. They've done it with the blacks as well, because they all come from different tribes. In the townships (where black workers are stored while they work in white areas), people come from all over the country, but they're still kept in tribal groups, so it's very difficult for black consciousness leaders to get everyone together.



MRR: The frustrations must really build up.

B: It's incredible. When you deal with the government, you are dealing with very, very, paranoid people. For one thing, they have no place to go. I mean, their white blood is very precious to them. They have this genetic thing going just like the Nazis.

D: It's very easy to become intimidated in South Africa. By the time I left, I was fearful that something was going to happen to me soon. You live in fear. To stand up and oppose it, to be punk, is to put your life on the line. And the more successful you are, the more dangerous it will be for you. They have numerous ways for getting rid of you. You can be busted on any charge, terrorism, drugs, anything, and they can take you away without formal charges. There's this fear that people here do not understand. You can ask a friend about so and so who died in prison, and it may be a close friend, but they won't want to talk about it. It's nullifying. You don't act under fear.

MRR: Can you explain the government's homeland strategy?

B: About six years ago, the government established the Transkei and Bophutatswana which is near Johannesburg as black homelands. They did this so they could control the number of blacks who live near urban white areas. Every black person has a homeland, and each of the homelands is a barren, infertile, pretty useless place. If blacks transgress in any way, they're sent back to the homelands. Usually, the women and children live there, and the men return three weeks out of the year on

their annual leave from work.

Blacks who sneak into town illegally live in continual fear, because they have to carry passbooks at all times. A policeman can stop you at any time and demand your passbook. If you don't have it, you go to jail. That's why South Africa has the second highest number of inmates in the world, second only to Russia.

Your passbook says who employs you, and who previously employed you. If you're not employed at the moment, you have no right to be there, so you're thrown in a police van, taken to jail, and shipped back to the barren homeland where there is no work, malnutrition is rife... One priest termed them 'dumpling grounds.'



"The United States is South Africa's largest trading partner, its second largest overseas investor, and the supplier of nearly one-third of its overseas credit." Dick Clark, Chairperson of Subcommittee on African Affairs, Senate Foreign Relations Committee, *New York Times*

MRR: What can people in the U.S. do to support the movement in South Africa?

B: First, they must become aware of how much your government is involved in dealing with South Africa. America under Reagan is now supplying a new computer to help them in the

construction of nuclear bombs. And what's really interesting is that every time there are riots in South Africa, they speed up work on the bomb.

D: It's part of this country's Atomic Weapons Program. Maybe they think South Africa is another nuclear site against the Russians.

B: And there are endless lists, something like 600 U.S. companies that invest in South Africa. Every company that deals there is aware of apartheid, but they want their factories there because the labor is so cheap, and their profits are higher.

I was just starting to think... there is a lot of hope in South Africa. And it isn't something I know much about, but the black movement has really grown in the last ten years. Before, blacks were servile, they expected to be inferior. And that is changing really a lot. There's not the acceptance any more. There's a strong resentment, and a working toward solidarity.

On that, it's really positive.


D: It requires that people here become aware of what is happening, and make a stand to effect change. Accept responsibility not only for South Africa, but also for Central America, and almost every war on the planet.

B: What a big load!

D: It is, but at least it's acting semi-appropriately.

MRR: Do you really see the U.S. government doing this?

D: They do seem to be accepting certain responsibilities, but unfortunately it's a responsibility for profits, and therefore they send arms and ammunition.




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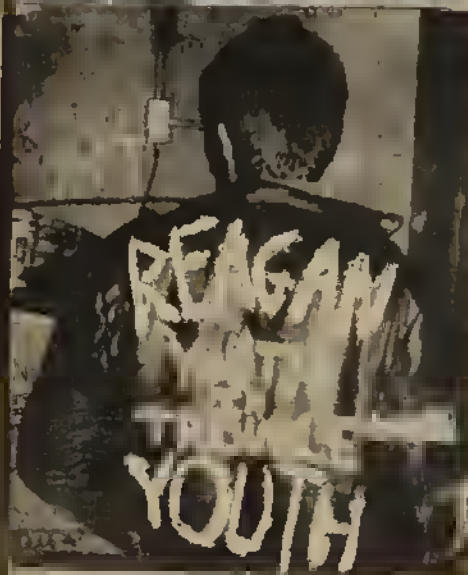


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FORBIDDEN BEASTIALITY
WE HANDLE WHAT THE OTHERS WON'T!



Interviewed Nov. 20th at CBGB by Lyle Hyson
with assistance of Paul Praver & Cary
Sommerstein

Dave Insurgent - Vocals
Al Pike - Bass
Paul - Guitar
Steve W. - Drums

MRR: What's the deal with your record?
Al: It should be coming out within the next month or two, possibly before next year.
Paul: It's going to contain "Degenerated", "Go Nowhere", "Reagan Youth", "Brave New World" It should be out on Rat Cage.
MRR: What would you feel if there was a total commercialization of REAGAN YOUTH with tee-shirts, buttons, arm-bands, posters, etc.?
Al: I'd be very upset; I don't want to see that.
Paul: I don't know what I'd think.
Al: I don't want to be a superstar, I just wanna get our message across, that's it.
MRR: Is this an anarchy band?
Paul: No, this isn't an anarchy band. We're just a rock and roll band with a political message.
Al: We don't preach political anarchy, just self anarchy. We use the political message just so people (will) keep aware about what the government is doing.
Paul: We're just trying to arouse reaction; we are not telling anyone what to do. Just trying to keep people aware, through our songs. We write our own melodies and the lyrics contain the problems of society and how to cope with it. We are not telling people to do it, but we just want people to listen and to be aware.
MRR: Al, when you dance, why do you dance in the circle?
Al: Because everyone is going around just like sheep in one direction, and if they see one poor soul really enjoying the band and then all of a sudden the arm comes out of nowhere—bam!—the guy goes down. Not cool.
MRR: Dave, at the Mudd Club did you read a passage from "Brave New World", what was your

Dave: It is about how kids are being brainwashed, from birth on. A reality is being created, it's brainwash, and that is what is happening here. You are conditioned from day one for hot dogs, America, this is our country, freedom, kill communists.
MRR: Do you think anyone really understood that?
Dave: I don't think so.
MRR: You help put out "Vegetable Digest", and the Anarchy paper, what was your purpose in doing that?
Dave: To educate. It's geared towards punks who run around with circled A's and have no idea what it is about.
MRR: What is the anarchistic message that you are trying to put across?
Dave: It's really hard to define, everyone has their own personal interpretations, but the thing that holds it together is that everyone holds onto similar ideas and characteristics and beliefs. It just comes down to showing no authority over other people.
MRR: No authority? The authority? Mom and Dad authority?
Dave: Just no authority, like government, like presidents, the rhrrrh.
MRR: No social system whatever?
Dave: Whatever develops.
MRR: Start over all over again and see what happens?
Dave: Start over in your lifetime. Live your life the way you want to live it.
Al: Anarchy as in self anarchy, no one telling you what to do.
MRR: Does that apply to everything else?
Dave: It's just recognizing bullshit.
Al: Realizing it is bullshit.
Dave: Live the way you want to live, recognize the bullshit, and do what you want about it. I know we are also saying people should unite, and live peacefully and get together and not fight.

REAGAN YOUTH

Obey the truth...

MRR: Anarchy, unity and peace, all simultaneously.
Dave: Right, and it's not a contradiction like some people think. It's just people doing what they want to do, and living with other people who live the same way. Start a commune if you want, start a revolution if you want, even though I don't think personally revolutions are going to be successful because you are just going to have another authority taking over.
MRR: Do you associate yourself with any political groups or organizations?
Dave: Well there is a front, which isn't really an organization, it is a sort of label in which we can centralize. We are using it, I don't like using labels, it's a social prop or people who get together and communicate, through music, literature, art, anyway they want.
Al: Just for the record, we are not an anarchy band.
Dave: We aren't, and then we are. It depends on how you term an anarchistic band. You can term PIL an anarchistic band, you can term CPASS an anarchistic band, but they differ. They are both anarchistic bands in one way. It is better if you don't label, and take it for what it is, REAGAN YOUTH. We got a lot of ideas, everyone in the band has ideas, these are just my ideas.
MRR: What do you think of NY and it's "scene"?
Al: We are here, we can't go anywhere.
Dave: I think it is full of shit. I think it is cool when you go out and no one fights or kicks ass, and that is great. As long as

people let each other do what they want to do, that is great.
MRR: How come you are one of the few bands that can draw from different cliques?
Dave: It is an attitude, not us vs. them. All these bands with cliques have this big separatist thing. This band is against that band, that band against this band. I might not like a lot of bands' music, I hate a lot of bands' music, but I'll still support them because that is what they like to do, except if they're nazis. I'm only going to criticize a band, if they say they wanna kill someone's ass. Music is music, but bands are like, we rule, NY rules, Boston rules, no rules and this band rules, that band rules—that really pisses me off. What we are saying is unite, maybe that is why. It is not like you should limit yourself, but of course you have your best friends, the people you feel close to. If that is a clique, that is OK, as long as you are not exclusive or elitists. Elitist in the sense that you are better than someone else. It is stupid to think I'm not gonna talk to him, because they're hard, they're too hard, they're soft, I'm not going to talk to skinheads, I'm not gonna hangout with hardcores, cops, or punks. All these words are stupid, they just divide instead of uniting. The people are being deceived, the kids are being deceived about the whole theory of divide and conquer. Because they have you against everyone, against each other, against women, whites against blacks, freedom against democracy, it's all bullshit.
MRR: What do you think the difference between punks and hippies is?
Dave: I'm not really all that sure. I suppose it's a different type of music and hairstyle.
Al: A lot of people like to go against hippies: "Look at that longhair, let's beat the shit out of them!" but those people never really knew what the hippies were for. The hippies were for the peace, they were for that, and people wanna go and bash their heads in.
Dave: You can consider us a hippy band or a hardcore band or a punk band; labels don't matter. You have to treat everyone on an individual message—REAGAN YOUTH says this or REAGAN YOUTH says that—NO, someone said something specific about something, everyone is treated individually, it's not dogmatic or anything like that. That is what we are against.



Photo by Glen E. Friedman

False Prophets

Prophets reveal all
by Carly

BAND: Stephan - vocals
Peter - guitar
Patrick - drums
Steve - bass

The FALSE PROPHETS are a New York band with a distinctive sound and approach. Seeing a FALSE PROPHETS show is really seeing one - they employ all types of entertaining stage antics and theatrics, and an intelligence that elevates them above labels. We did this interview after an early Dec. matinee at RGB's.

Carly: What happened to your old drummer?

Peter: You can take the boy out of Brooklyn, but you can't take the Brooklyn out of the boy. He didn't want to travel. He's a great musician but he wants to fool around, whereas we have vision and a direction we want to go in. Patrick is sitting in with us and we're going with Natz (both of the UNOEO) which we respect.

Stephan: Unless we slip into his apartment one night and stick the electrodes on - "You want to be a FALSE PROPHET, you want to be a FALSE PROPHET..."

Carly: What's it like living on Avenue B?

Steve: (sings) Broken glass everywhere people pissing on the stairs like they just don't care

Natz in the front room, roaches in the back bunkies in the alley with a baseball bat

Peter, Stephan: That's it
Carly: Some of the lyrics to "Good Clean Fun" are - "Anarchy is not no Rollerderby" How do you feel when you're playing that and people are slamming around?

Stephan: I get a kick out of it, it's funny. The words "kill kill kill" and "main main in" are so pronounced you don't hear "brain" it's not an anti-slam dancing song, it's anti-mindless violence. A rollerderby is a piece of entertainment, a put on show. If the violence is going to happen, make it be real. Something that stirs you.

Steve: Sometimes it really depresses me to play to people knocking the shit out of each other, but like today dozens of people were diving off the stage and that was great. I love the chaos.

Peter: The thing about violence is, everybody knows that New York is a violent place, and living on Ave. B we see it, and we experience it. When I'm having a fight with some drug crazed Sid-clone and then I go in

to a club and a band's playing and all these kids are slamming, it looks like child's play.

Stephan: We live w/ too much real violence. This studio was baptized the first night playing here by a car across the street blown away with twelve of thirteen shots riddled into his body.

Carly: How do you think the false violence, the negative violence could be changed?

Peter: Change the pace of the music.

Stephan: The message has to get that it's for each person to get their own aggression out and getting beat up just gets you more frustrated.

Carly: How did you find the Marat/Sade opera you did today?

Peter: Um, when I was younger, I used to listen to a lot of different kinds of music and that was on a Judy Collins record.

Stephan: Oh, you blew it!

Peter: The play is really great, it's about the Marquis de Sade in a mental asylum with Jean-Paul Marat (the 18th Century French revolutionist). I really like the music and the spirit of it.

Stephan: We want to be the Channel 13 of hardcore. (local educational/arts channel)

Peter: The music doesn't matter, where it's from, as long as it expresses what we want it to.

Stephan: There will always be people down, revolution is timeless. I think the feelings behind it could be easily translated into something like "Rise Above".

Carly: I like the lines "Were poor. And the poor stay poor"

Stephan: It could be the bands and the clubowners. We will never make a dime off this unless I dye my hair blond and join MISSING PERSONS. It's just that feeling of being put down all the time, because punk is a minority.

Carly: What are some of the things you like and don't like about punk today?

Steve: There's a lot of great hands coming out. I think BLACK FLAG and HEART ATTACK



were the first two. Also, kids, fuckups, and misfits all together, 15 years old or 30, all

of them getting together toward a common thing, to knock down the faceless monster that's trying to squash us. Things I don't like are the bands with ten songs that sound the same. A lot of times it's an all-male thing which I don't like, when you're playing to fifty guys dancing.

Carly: There's a lot of sexism.

Stephan: We like girls. We want to be the Alan Alda of hardcore.

Peter: But is it really sexism? Is it anymore sexist than the desire to go play football, which isn't completely anti-woman, just pro-male. I don't think it's on a consciousness level.

Stephan: It's ignorance. What I like is the enthusiasm. I like it that anyone can be a star, you're only about a foot higher than everyone else when you play and then after you're down with everyone. I don't like the bands that shove a philosophy down people's throats. Rastafarianism is sexist and racist and to preach (it) and also preach unity is as good as having a swastika and an anarchy symbol next to each other, which gets back to ignorance.

Peter: I like boom bam boom; you can take all the philosophy in the world but we all respond to the energy and power of the music.

Patrick: The thing that's good is unity. The thing that's bad is labelling.

Carly: What kind of music do you listen to?

Stephan: I listen to anything with words, with subtle messages. IAN HUNTER, MOTT THE HOOPLE, PATTI SMITH, LOU REED. To me it's poetry because it's realistic, somebody cutting through the bullshit. RIAPRA's got something to say. Jessie Malin (of HEART ATTACK) has something to say. Ian Curtis had great things to say. I also like listening to horror movie soundtracks - the Exorcist, the Shining, anything that can creep me out and get me in the right mood to write a song.

Steve: (as la Oscar the Grouch) "I love trash..." I listen to a lot more rap, reggae, and funk than everyone else in the band. JOY DIVISION, PATTI SMITH, SEX PISTOLS, DOLLS, BLACK FLAG's album is great. The first side is all anthems and the second side is really disturbed. You play it when you're over your friend's house the morning after and his roommate is passed out on the floor turning blue. Early STONES, girlgroup rock, SAVAGE REPUBLIC, FLIPPER

Peter: I've been listening to THEATRE OF HATE, WIPERS, BLACK FLAG's "Damage", BEASTIE BOYS!

Carly: Any final comments?

Steve: Don't take us too seriously.

Stephan: Don't listen to a god damn word we say cause we're... FALSE PROPHETS (sings) Sometimes we lie

Most of the time we verbally masturbate everywhere!

NEW YORK SCENE REPORTS

by Mike Soling on Here

yeah here's a report of a so-called scene. New York. Sure we have bands, people, more or less of a club, maybe even a hangout. But there's no imminent scene! Well anyway I hope you print this. The best bands (in my opinion) are THE NIHILISTICS (even though they're from Long Island) and THE MISGUIDED. PAINT blow for all I'm concerned. Vinyl has been coming from N.Y. lately, the best being (who else) THE NIHILISTICS and MISGUIDED. AMPTALITH O.R. are cool, they're from New Jersey but who cares. So far 2 compilations have come from N.Y., "The Pie Apple, Rotten to the Core" and New York Thrash" cassette and they both suck! Javi Savage from the now defunct SAVAGE CIRCLE is going to put out a 7" comp. on his own Big City label. This first might be it. I think THE NIHILISTICS, REAGAN YOUTH, UPAN WASTE are going to be on it. PATHEAD SUBURBIA (the band I used to be

in) might and should get together for one last "Till we get a new bass player" gig since Tucky (bass) is going back to school in January. Recently the N.Y. SURS played C.P.-C.P.'s with THE MISGUIDED and were really good. But of course, the N.Y.ers showed how Anglophilic they are. By crowding up to the stage for the SURS and either going outside or in the dressing room with the Limeys. If the SURS weren't playing and it was only THE MISGUIDED they would've all been crowded in front. But since it was a band from England, or anywhere other than N.Y., they had to show'em how hardcore they are. Well, as Mike from THE NIHILISTICS put it "The Beat goes on". If anyone knows about what's going on in this beautiful (sic) world it's Mike. Well, it's a short report, but it says it.

Thanks

Raw Heartless
(Ex-Pathead Suburbia)

RAT CAGE RECORDS
PRESENTS

• SAT. NOV 20 -
MATINEE STARTS AT 3:30
BEASTIE BOYS
REAGAN YOUTH
THE YOUNG AND THE USELESS

• SUN NOV 21 •
MATINEE STARTS AT 3:30 PM
FROM PHILADELPHIA

MEATPUPPETS
BLOODCLOT!
FRONTLINE
CBGB
BOWERY AT BLEECKER

Yawn. The past couple of months have been pretty slow. As quickly as the club doors open to "hardcore" they shut down because of (heard this before?) violence, or lack of draw.

CLUB 57, NY's best club, re-opened temporarily with ADRENALIN O.D., KRAUT, and EVEN WORSE now featuring Tim Somers on bass. The club then featured a great show with MINOR THREATS/SS DECONTROL and MDC. MDC shows are planned, BUT there are rumors about the club's current state of existence (or lack of).

MY FATHER'S PLACE is not really a "home of hardcore", but did feature shows irregularly. The CIRCLE JERKS are playing there soon, but the club is closing at the end of Dec.

THE FILMORE, which featured DISCHARGE, EFFIGIES, closed for renovations, but will be reopening. Supposedly it will be turned into a "major" club. CBGB is still having meetings on a regular basis. FALSE PROPHETS, A.O.D., REAGAN YOUTH have all played. They're having 3 nights (3 NIGHTS!) of the UK SUBS in Dec. The RAD BRAINS just played with DOUBLE-O, and SCREAM. This is supposedly Darryl's last show.

FALSE PROPHETS have lost their drummer, MATTY SUPPERTY to love and Long Island. PATRICK (ex-UNDEAD) is filling in temporarily. Well, that's that! Lyle

NY THRESH WIRE



SPECIAL EVENT

Editor,
I'm writing to you guys hoping that you'll print this letter, 'cause it's real important to me and a lot of my close friends who just happened to be in New York hardcore bands. First off: I want to say that A LOT of us kids who are in the New York hardcore scene are fuckin' fed up with all the assholes who keep on saying how fucked the scene is in New York. There's a round of us bands here who are breaking our balls - really trying to make the scene better and unite both punks and skins. Whenever bands or people come in from out of state we always try and make them feel welcomed. Yn, that's not always the case though when we go to other scenes. I just hope that someday instead of all the different scenes talking about how much that particular state or scene rules, all the kids will just be friends and united, instead of fighting and nutting each other down. For instance on Nov. 20, 1992 the NYC in Philly organized their first gig which took place in Camden NJ with: NO TOP TREAT (DC), S.S. DECONTROL (Piston), AGNOSTIC FRONT (NY), CRIP DEATH (Philly), FLAG OF DEMOCRACY (Philly). There wasn't one fight. Everyone had a great time, and kids from 4 different scenes got along real good.

The NYC in Philly is the best thing that ever happened to the east coast, and the kids who are part of it should really be congratulated for what they are doing.

Another very important point I want to bring up is this thing about how HARD you can be. Very recently I told this girl who I was going with that she wasn't HARD enough to hang out in the scene. Yo, when I talked down an hour later and thought about what I had said, I felt like such an asshole. The next day I lost a real cool girlfriend (Wednesday, AKA Emily), but gained a lot of fucking sense. So all you kids out there, before you go telling someone how HARD they are or aren't, remember all that really matters is your attitude and how much you believe in yourself and the scene. One last thing: more and more I have seen girls at hardcore gigs dancing and even diving off the stage, side by side with the guys. That's fuckin' great. So, you guys when you're out there on the floor thrashing and there's girls out there with you, give them some room and let them participate too. And when anybody dives off the stage, yo, don't be an asshole and move out of the way, because hitting that floor really SUCKS. And one thing, I've noticed is that when anybody does hit the floor the kids are helping them up and that's so fuckin' cool. Boston - New York - Philly - DC: let's be friends and put all the bullshit, because "NO ONE RULES".

-Ray (drummer) AGNOSTIC FRONT, N.Y.C.

NEW JERSEY



Hardcore has spread like the plague in the United States during that past two years, and the greatest thing about it is watching a scene grow. Who ever thought that in a state that boasts beauty pageants, barbeques, and shopping malls, an important scene would be created.

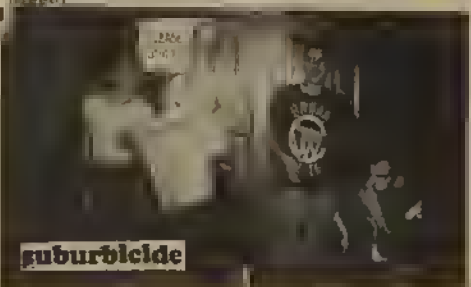
New Jersey's there is to have as much fun as possible and to kill the monotony of Suburbia. This theme is reinforced in New Jersey's bands.

The prong I drum for is called ADRENALIN O.D. We give new meaning to the word obnoxious wise asses. Our smart mouth sense of humor shines through songs like "We're Gonna Miss the Senior Citizen's Bus", and "Old People Talk Loud". (We have nothing against old people, we think everyone should bury one.) We really don't have any strong political themes. Besides, when you live in New Jersey, what is there to complain about except the smell? We have 2 cuts on the upcoming BAD BRAINS compilation, and a 6-song EP called "Let's Barbecue with ADRENALIN O.D.", which should be out by Christmas '82. 1v> MOURNING NOISE is a four-piece band from the

MISFITS town of Lodi. They are great musicians and real cool guys. Mike their singer is the four time winner of the Meatloaf look-alike contest. They have only played twice and have already been gaining recognition. They have a song called "Underground Zero" on the Heathouse compilation.

SUBURBICIDE has a mean thrash and skank sound. Their lead singer RAVENX is a maniac and their newest line-up includes MISFITS photographer Eerie Von Steelman on drums. They, too, have a cut on the Heathouse cassette called "Fugitive".

CRIP DEATH adds a chance of musical pain. They are the world's first psychodelic, hardcore, heavy metal, surf, art damage band. Some of their songs actually make your ears bleed.



Other great N.J. bands include TDV, DOOM PATROL, SAYD IN FACE, THE FARTHEADS, AUTISTIC BEHAVIOR, and the new debut NO DEMOCRACY.

Due to the depressing night scene we have at the time, an organization called the NEW JERSEY ALTERNATIVE MUSIC SOCIETY has been formed. It includes members of AOD and CRIP DEATH. They have rented out a big theater in Newark and are putting on their own shows, in the vein of N.Y.C.

One thing that makes New Jersey outstanding is its radio stations. There are many hardcore and underground college stations across the state. The best by far is Wnana Collegee, WFNU. Every Thursday night you can tune into Pat Duncan's show. Not only is the Maximum Rock-n-Roll show played, but once a month Pat has live on the air concerts with local and out-of-state bands playing in the studio.

THE MOST IMPORTANT THING TO HIT NEW JERSEY SINCE THE DISCOVERY OF BAD ODO THE NEW JERSEY ALTERNATIVE MUSIC SOCIETY

Proudly Presents

A Hardcore Holiday Bash

With

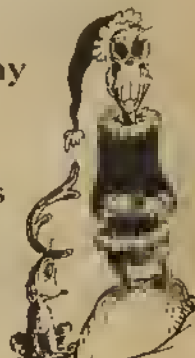
THE FU'S From Boston
ADRENALIN O.D.
CRIB DEATH & GUESTS

Saturday Dec. 19th

At The

N.I.V.P. Theater
83 Elizabeth Ave.
Newark, N.J.

SHOW STARTS AT
8:00 P.M.



New Jersey hasn't really fallen into the ranks of the violent scene which is destroying many good places. This hopefully will enable the state to prosper in a healthy way. As of now, the only violence in the scene are old ladies chasing us around with brooms.

For more info on NJ or AOD write:
Dave Grant
Clifton, NJ

Scott
Ave.
07011

Also bands could send me their tapes and records for sitplay on Pat Duncan's show or review in ASSASSIN OF YOUTH magazine.



Photos by Langue 10

NO DEMOCRACY



MISGUIDED

"BRINGING IT DOWN"

E.P.

"YOU BORE ME"

"STATE OF WAR"

"C.C.T.V."

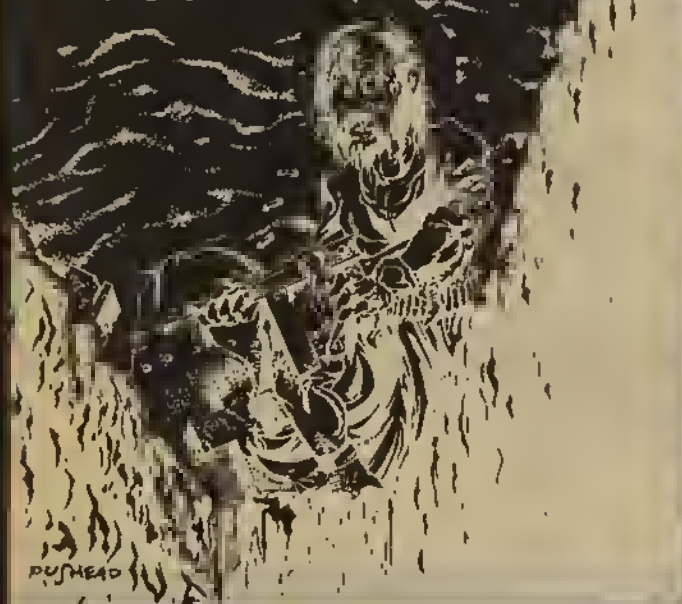
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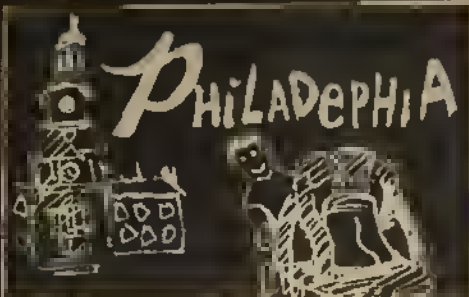
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NOT FUNNY



Brain Damage is



Philly BYO - 11/20/82 - Camden, NJ: MINOR THREAT/SS DECONTROL/AGNOSTIC FRONT/CRIB DEATH/FLAG OF DEMOCRACY

Since the two Punk Festivals that were organized by SADISTIC EXPLOITS in late '81, Philadelphia has had an alternative scene, completely independent of the big money clubs. There have been hard times and lost venues (none due to stupid trashing inside the halls), but the energy is always there. Some big shots attempted to monopolize the alternative gigs, which did not help the scene at all, but their names mean nothing around here any more.

After a rough summer that included a big bust at an outdoor gig (with ARTISTIC BEHAVIOR), an intense violent attack in a white ghetto (the DK gig), and confrontations with Jah's soldiers in MAD BRAINS, a small group of active locals had a meeting to begin a Philly chapter of BYO. In the spirit of unity, we formed with the hope of finding a permanent hall, removing the local scene and bands, doing gigs with bands from elsewhere, and to form networks with other punk organizations, e.g. BYO people in California, REAGAN YOUTH's projects, and whoever else is similarly active. Philly BYO is non-profit, non-hierarchical (yes, organization is possible without power) and has a variety of participating members. This includes people from local zines (Savage Pink, Die Young, Anarchy for Punks), and MC radio (WKDU - Riot Show - soon to host Maximum Rock'n'Roll). Philly BYO recently had a Video Party (of

Philly gigs), and put on its first show: November 20 - Ruff Hall (Camden, NJ - right next to Philly).

AGNOSTIC FRONT, from NYC, opened and went through an excellent set, showing much improvement and a positive/united attitude. Their energy and dedication suggest that this band will be around for a long time. Hopefully, they will.

The next two sets were from local bands who have recently formed. It was FLAG OF DEMOCRACY's first gig, and one of the earliest gigs with CRIB DEATH. They were well received and both show potential. CRIB DEATH has recently been responding to a bit of con-



CRIB DEATH

trovery over a song entitled "I Hate Girls". They feel misinterpreted and have since clarified that they "do not hate women, just girls." You can decide your own conclusion.

It was predictably wild when Boston's SS DECONTROL roared through their highly energetic set. They were both positive and supportive when speaking between songs and had left an unforgettable mark with their first gig in this area. One of the highlights was when they were impersonating cops, complete with flashing lights.

DC's MINOR THREAT played last and, needless to say, kept the energy up with their intense ultra-thrash set. This was in spite of some moron who drove high speed on the street, which the hall was on, and barely missed hitting a skateboarder, crashed into the front

end of SSD's van and caused leg and head injuries to Ian (who was walking to SSD's van). Ian was in pain, but was quickly released from the nearby hospital. Their set was still fantastic and included some very impressive new material.



MINOR THREAT AT PHILLY BYO GIG

It was really sad that Ian and SSD had to go through all of that shit. There were a few other incidents in this generally rough and junkie-plagued area. Fortunately a biker group, The Ghetto Riders, were on the same block, and were not only friendly, but had done a lot to keep things cooler than it would have been without them. They also got into the thrashing, in a positive way, and loved it. The local cops were well-behaved, unlike the notorious Philly cops.

It seems like a consensus that this gig was a true uplift. The punks from the four cities got along fine, as well as punks from the Albany, North Jersey and other regional scenes. A big thank-you is due to the hands and to everyone who came to the gig and made it what it was. This marked a turning point towards a new, forward heading. Stay tuned - we'll keep you posted.

-Ronald Thatcher
Philly BYO
P.O. Box 40193
Philadelphia, Pa. 19106

P.S. There is at least one other band also using the name of CRIB DEATH



uNcGene Report

So here it is, the "N.C. Scene Report". Wow. First the Bands; NO LABELS; started this summer with several personnel changes in the beginning. Hard & fast & lots of great songs. I like 'em. CORROSION OF CONFORMITY; also started this summer. Great trash band. You can tell the DISCHARGE influence, but lyrics somewhat lack. COLCOR; First lineup were really, good- great songs + lyrics. New lineup will have new name. Haven't heard them lately, but I hear they've improved alot. NO ROCK STARS broke up; but were a really good band when they weren't doing covers. They plan on setting back together for the No Core Tour at Christmastime. These four bands are all on the N.C. hardcore compilation tape "No Core" It's \$4 pp. Get it from 1005 St Marys Street, Raleigh, NC27605. Buy it or else. For you fanzine collectors, we have Southern Lifestyle, lots of record +

live reviews, interviews, and pics. A really good fanzine 75c at 1005 St Marys Street Raleigh NC27605. New Breed; a big zine from Charlotte. Lots of original art and pics + reviews. New Breed editor, Jeff Clayton, is the singer for WORTHLESS CREED. Haven't heard them yet but I'd like to. New Breed c/o Jeff Clayton, 3135-I Central Ave. Chas NC 28205 75c. Now I get to plug my zine Death Skate, art, interviews and of course skating w/ pics. too701 E. Whitaker Hill Rd. Raleigh NC27608 50c per.

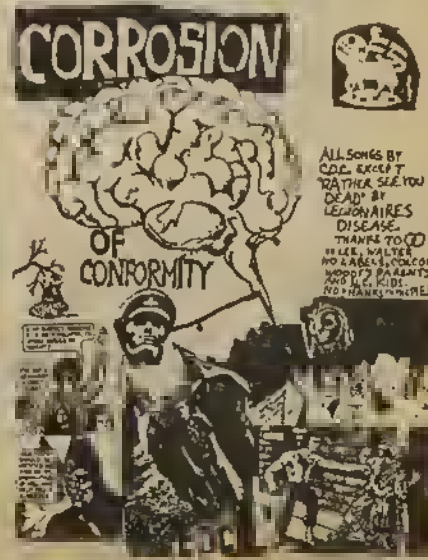


NO LABELS SINGER WAYNE KERR

The NC scene has definitely picked up over the summer with lots of new kids and stuff. As far as clubs go, the Pier sometimes books the local bands but most of the time it's either athlock rock or arty pop muzak. (Out of owners waiting call LEE (919) 832 0909 for info on hooking NC) Instead of complaining

the locals just get organized and put on a show at the infamous Turner St Parry Grounds. Where many a great party has been had. And when the local kids ain't on the stage, they're on the street pulling out their boards and hitting the many banks, ramps, and parking lots. So buy the tape, buy the zine, and everything will be cool. The END

Errol Engelbrecht



FLORIDA: KEY WEST

My rare la Toledo and I came to K.W. when the scene was arriving. I was hired by METRO a power pop band, as manager in '79. (I formerly jammed w/ECROS as a guest musician and played in another Ohio band - DANCING ABSTRACTIONS). A K.W. club, Capt. Tony's, was receptive to new music so METRO became the house band and started playing less pop, more punk. I quit METRO to start my own band in '81. Slamfests started with alarming regularity at Tony's until last month when the management announced that the only non-pay/noir-Jimmy Buffet club in town didn't want to scare off tourists. Bands were told to come down or play elsewhere. The scene is small but tight. THE METROS, my band, have a loyal following and although alarming is barred at bars (and THE HETEROS can't play at the Keys College, the Sards, or Capt. Tony's anymore) there are a lot of parties to play. KSHF had an alternative hour which was run by Bruce Youngblood. All of the local punks got to guest host the show until the station fired Bruce and went his band format(?). METRO is now a power pop band.

confirmed reviews by myself and another guy named Jon Lutes. Apparently the articles got a little too H-C for the magazine who informed us that our column was pre-empted for advertising. Currently Urcool Wendell (HETEROS sax player) is working on a fanzine. In Miami H-C bands (THE ESSENTIALS, ABUSERS - who opened for BLACK FLAG, and assorted others) fluctuating between defunct and active phases can be heard at Finders lounge where a sympathetic owner states, "You punks are weird but fun to watch." The New Wave lounge no longer hires bands and contras prevent any earthshaking dancing. 27 Birds still hires bands but frowns on alarming. Open Records is now recording local bands and has a hotline for info on arts at local clubs. Underground radio is alive in Miami on Monday nights in a show titled "Radio Free Living Room" which airs from 12-2 A.M. open records supports local bands at little or no profit and they publish a fanzine, Suburban Relapse. Underground press/vinyl is available in Key West at Car-Tunes. (1510 Bertha St)

Later,

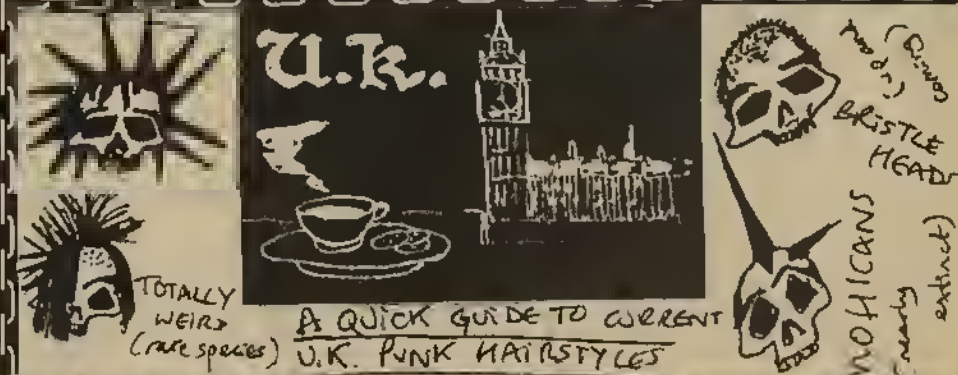


HETEROS

P.S. Write the HETEROS (the only band that doesn't matter) at P.O. Box 2888, Key West, 33040

P.P.S. A new punk record shop, R.P.M., is opening soon! It is located at Petronia & Whitehead in K.W. Open Records address is 401 Progress Dr., Ft. Lauderdale, FL 33304. They have details on punk press/radio in Miami!

Knoxville Tennessee.....
Rome of the 1982
World's Fair, T.V.A., Clinch River Breeder
reactor and in the heart of the "Bible Belt"
Knoxville has a thriving yet totally ignored punk scene centered around a dingy bar called BUNDOLEE'S. Local H.C. favorites S.T.D., to release a 6 song 12" E.P. in January. ANGRY YOUTH, Knoxville's first headbanging. Art damage favorites TURBINE 44 played their first out-of-town show Oct 22 in Nashville to a crowd of 15. Remnants of ANGRY YOUTH form different bands - ABSENTERS & RIGHT GUARD, the last H.C. band w/a sax player. Look for S.T.D., RIGHT GUARD tour in Atlanta, Nashville, Akron, Cleveland, and possibly N.Y. & N.J. - ANGRY YOUTH



Hello, and Greetings from England! First of all, let me introduce myself...my name is 'Dip', and I'm a 22 year old punk living in Nottingham, in the Midlands area of England. I run a fanzine (the only "punk" zine in my city) called "The Dawning of a New Error" and have been involved in putting on shows in the city for the bands which I like, and also happen to know personally--like FLUX OF PINK INDIANS, RUDDIMENTARY PEN, and the SUBURBANS, to name a few.

I received a copy of your first Max P 'n R zine from Bill who runs Toxic Shock record store in Panama with whom I correspond irregularly, exchanging views, records, tapes, etc. (Quit plug for Bill there!). Anyway, I was so impressed by the quality of your zine that I just had to write. In particular, the letters you published showed that your readers seem to have a very high level of awareness of what exactly constitutes the "punk" scene, its limitations, its goals, and especially its political values. This is in stark contrast to the majority of "punk" or "anarchist" here in England--most of whom are only interested in what, say, the next EXPOLITED (sic) e.p. is due out or where the next tin of glue is coming from. There are, of course, some punks (usually CRASS-influenced) who treat the whole scene as something more than an excuse to jump around and act obnoxiously, but these are, sadly, in the minority. It's fair to say that, in my experience, probably 70-80% of punk at any particular place have never read a fanzine! And the 20-30% who have read zines probably do their own anyway!

Another thing which impressed was your exhaustive reviews of the British new releases. The reviewer(s) showed great insight into the current U.K. punk scene, as evidenced by the amount of very incisive remarks made about such lame-brain acts as the EXPOLITED (sic)

i.e., "U.K. version of the PLASMATICS -- (exactly true!) or the BUSINESS i.e., "Grrrrrrr!! with a five-year old theme" -- (spit or again!). I'd be interested to know how you get your information or the U.K. scene? Presumably from the capitalist-owned music weeklies--"N.M.E. and Sounds? In my opinion, the writings of Garry Bushell in Sounds have been very damaging to the punk scene. In your introduction to the U.K. reviews in #1 you accuse him of being "unreliable". I would go further than that--in my estimation, he has totally abused his privileged position as being the U.K.'s most widely-read "punk" journalist by being downright biased against some records (CRASS and their ilk) while being unduly sympathetic toward any band featuring a skinhead singer. For instance, the whole "Oil!" category (formerly "Oil! Oil!") was nothing but a firmament of his own imagination--at least in the early days (i.e., 1980). Bands which barely existed, let alone played any gigs, were mentioned for months in Sounds on the strength of a few gigs in the East End of London. This was nothing short of downright MANIPULATION of the power of the press which he possessed. It was his very own Punk and Roll Swindle, and the mass of new punk recruits (being a punk resurrector at that time) fell for it immediately--purely because they did not know any better. Far as such as the EXPLOITED, 4 SPIES, INFERNO, PIGSWEST, COMANCHE, etc.!! Have people haven't got the idea yet--I'll explain later--secured record contracts on the strength of a flurry of music-paper front pages, and so gained a certain amount of respectability. By sheer "toilet-ferrrrrr" all these bands signed to SECRET Records, a newly-formed "independent" financed by a millionaire banker, and without fail their records were sure-fire "singles of the week" in Bushell's column. In fact it soon became painfully obvious that SECRET and Bushell were somehow connected--ever such ridiculous acts as

TRUSTED SISTER received the Bushell front-page treatment when they recently had an L.P. out on--yes, you guessed it, SECRET Records. The fine straw was the COMANCHE episode. The COMANCHE E.P. "Pure Punk for Real People" was reviewed in your #1 with the words "VERY clever and VERY funny". True to form, it was released on SECRET Records. What your reviewer neglected to mention was that the COMANCHE do not exist, have never played a gig. They are, or rather were, Garry Bushell's own band--no wonder he mentioned them in almost every article he wrote in the preceding 6 months of its released. Conversely, and most disturbingly, he neglected to mention THAT fact in his articles, though. Of course, he adds weight to the widely-held theory that all music journalists are frustrated front-men, but I wonder how many people, after buying that E.P. in good faith after his countless recommendations, felt completely let down and shit-or worse they found out they were not a bona-fide group at all. The hapless punks were the losers in a cruel SWINDLE, HOAX, and of immense proportions perpetrated by Bushell with the help of SECRET Records. It seems to me that Bushell farmed himself as a Malcolm McLaren of the 80's but whereas McLaren ripped off Record Companies (A & M, EMI, etc.) in a state of enterprising zeal, Bushell ripped off the punks with the help of a record company. A subtle and despicable difference. Yes, the Great Rock and Roll Swindle continues, and I feel your readers ought to know about it.

Anyway, that's enough about Oil! rant...now onto other matters. The DEAD KENNEDYS are midway thru their U.K. tour as I write this. I saw them on their second date of the tour at Shrewsbury, 50 miles away from my home city. If you are interested here are my impressions...

Their power to rock in was excessive, by comparison to usual gig prices here (1.50 -

2.50) but having come quite a distance I paid up unquestioningly, and besides, the D.K.'s HAD come a LONG WAY for this tour. The place was already pretty packed with punks, and a high proportion of "normal" people were in attendance too—a sure sign that the D.K.'s had transcended their previous "cult" notoriety and now appealed to the average "Rock/roll" fan as well. Naturally those latter persons kept well away from the stage front area where a papery of young punks and skins had assembled in expectation.

First up were the MAU MAU, a local band whose "Society's Rejects" E.P. you've probably all heard by now. Their stage performance was quite frenetic, the singer rushing around the stage in time honored style; unfortunately the sound was a dirge to my ears—more Oi! than thrash but neither one nor the other; they sounded like 1,000's of other punk bands in this country—very unimaginative, very average.

Next up were M.D.C. who I had especially wanted to see after hearing their mini L.P., and liking it a lot. The stupid punks (average age 13 or so) at the front gave the band a hard time at first by spitting at them, especially the bearded bass player; (it's kind of like an initiation ceremony reserved for "foreign" bands, I think, cos it's dived out completely at usual gigs). Anyway, the band sensibly didn't let it affect their excellent rapport with the rest of the audience and after about 4 or 5 of their super-fast thrash songs a section of the stage-front audience were converted, and started to popo wildly and a couple of young skins attempted a few mild stage dives. By the end of their set the whole of the stage front crowd were really getting into it, after taking a while to wake up to the fact that this was a GOOD BAND they were looking at. M.D.C. came back for a couple of encores, and more people entered the chaos at the front. Afterwards, people were queuing up to buy their L.P. from the makeshift

record shop someone had set up in the hall, and a lot of people must have liked 'em.

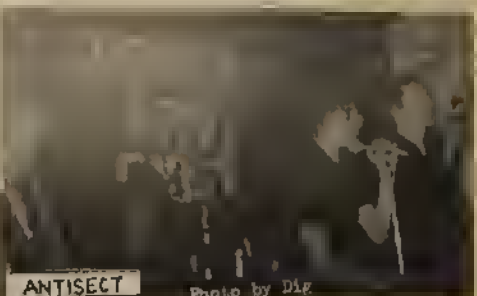
PETER AND THE TEST TUBE BABIES were the next band. This "funny-punk" band seemed like a strange addition to the tour because, unlike the D.K.'s or M.D.C., they are ANYTHING BUT a political band—maybe it was planned that way. So as to add a bit of humour to an occasionally very serious and committed line-up of bands. Unfortunately, the type of punk who buys the TEST TUBES' records are not, it seems, the type who buy D.K.'s records. And so they were disappointing, because with trite and contrived songs like "Mopod Lady", "Up Yer Bum", etc., they are not even funny, especially when you're sober, and the venue had no bar. Fast forgotten about.

Finally the DEAD KENNEDYS took the stage, and all of a sudden the volume of sound seemed to surge to twice its former level—it was LOUD! Total mayhem ensued for the next 60 or so minutes, as they raved thru stuff from their imminently-released new album as well as older material. Jello was his usual self—making short speeches on the evils of Peacenikism, Racism, etc., before the relevant songs, then launching himself headlong into the stage-front crowd. Towards the end of their set, Jello became increasingly agitated about the presence of the police outside the gig. He seemed to be under the impression that the cops were about to burst into the Venue and breakup the gig or something. This may be something that happens regularly in San Francisco, etc., but here in England it just doesn't happen, and they never did, but it added to the excitement of the final moments of the gig. A great gig by a great band. Come back soon, D.K.'s!

Now I'd like to take this opportunity to tell you about a great new English band who not many people have heard of in the U.K., and have no records or anything out yet. They

are called ANTISECT and I'm sure in about 6 months time or so everyone will be saying how great they are! I recently organized a gig for them in my city.

DISCHARGE will love ANTISECT, cos they are musically in the same high speed thrash genre, although I believe ANTISECT are more politically minded than DISCHARGE because their songs about other things apart from the horrors of nuclear war, such as the abuse of the animals in vivisection experiments, etc.

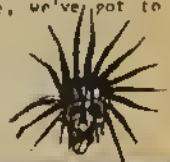


If any of your readers want a copy of their tape they should write to me - DIZ/42 Hazelwood Road/Ottingham/ NG7 5LB/England. I'd be willing to trade the tape for other (good quality only) live tapes especially DISCHARGE live in U.S.A. tapes of their recent tour. So is anybody willing to take me up on this? Also if any bands reading this want a bit of publicity in my zine please write to the same address, and I'd also like to correspond with anybody who can be bothered to put me in paper because if anything is ever going to change, we've got to communicate!

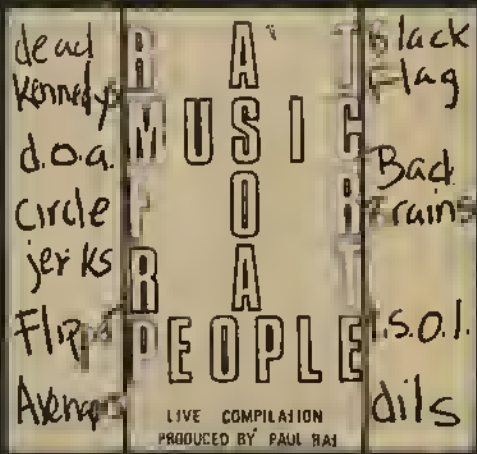
Thank for reading this.

Exist and Exist!

-DIZ



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The sea's petting blacker
the sky's turning brown
You ain't got no job / can't pay your rent
And now we're paying interest
on the money we've been lent

Oh Canada / What's wrong with you
You better wake up / now what you gonna do

The big companies / are milking us dry
Our copotation nation / is soon gonna die
And in the capital / they sip on their tea
They care about their paychecks
but not 'bout you and me

Oh Canada / What's wrong with you
You better wake up / now what you gonna do

You spent all your money
on a lot of useless toys
You're so fuckin' dumb, you stupid cowboys
You ain't got no job / can't pay your rent
And now we're paying interest
on the money we've been lent

Oh Canada / what's wrong with you
You better wake up / now what you gonna do

Subhumans

Canada, the third largest country in the world, has long been overlooked, taken for granted, and economically and culturally dominated by its smaller neighbor, the good ol' USA. We thought it was about time to check out what is happening across that broad stretch of land, in its punk scene. In the early days of punk, Vancouver came on strong with D.O.A. and the SUBHUMANS. Toronto had the VILETONES, but little else was known. Since many touring bands from the U.S. have come back with reports of many up-and-coming bands and scenes there, we felt it was update time. What follows is an interview with the perennial D.O.A., their associate, ea-manager Ken Lester, an article by Pushead on Victoria's NEOS, and a scene by scene report compiled by Liss Smith of Toronto's Rip the System fanzine. Hopefully, more bands will consider adding our northern punk brethren to their tour itineraries. For other info on where to play there, please see the Tour

YOUNG LIONS



Photo by Deanna

Guide in Max.R'n'R #3. We would also like to thank Deanna of Shrik fanzine for photos, and Tim of Youth Plague zine for graphics.

On Lake Ontario is situated one of the largest cities in Canada, Toronto. The scene in Toronto has been happening for quite a few years now, so there are many established and new bands expanding their energy across the city. Most of the bands from '77 and '78, such as the VILETONES and the DEMICS have broken up but there are many bands that have taken over. YOUTH YOUTH YOUTH is one of my personal favourites. Their music comes straight from their heart and into your bloodstream. Y.Y.Y. (why, why, why) has been together for a year and a half, supporting and strengthening the scene. People are attracted by the intense, emotional punch of the sound and held in mid-thrash by the lyrics. Brian Taylor discharges the band's ideas concerning personal hypocrisy, police domination and basic human emotions. But they are not a preaching band, shoving political theories down our throats. Instead, they express their opinions to digest instead of forcing them only to be regurgitated. Politically, Y.Y.Y. has formed ideas towards freedom from the masses, and personal "snatchism" (in the true sense of the word - not violence and pillaging). These ideas are explained in greater detail on the pages of Civil Disobedience, a rag put out by Rob Mallion (the boss of Y.Y.Y.), with inspiration from the band and people involved in the scene. Hopefully, Y.Y.Y. will be recording their frenzied, but controlled (most of the time) sound on vinyl and then touring soon. Until then you can listen to them on tape (see review section).

TOUR TOUR TOUR
3975 Bloor St West
Toronto, Ont. M8S 1L6

Photo by Deanna



Now, here is some info on Toronto's other worthwhile bands. When you feel it's time to forget the world and its problems, when you need a nit of energized sweat and tension release, CHRONIC SUBMISSION is the band to see. They have been together for a couple of months and their music is simple but more energized than a cockroach after eating sugar. Most of C.S.'s answer to people's ideas are expressed in their



CHRONIC SUBMISSION

Photo by Deanna

URBAN CHAOS (PAUL & TIM)

Photo by Deanna

Photo by Deanna



Schrik
34 Lonford Cres.
Agincourt, Ontario
Bomb Factory
c/o Scott Tremaine
167 Blair Road
Cambridge, Ont. N1S 2J5

powerful, 12 second song "Rock it". It is extremely hard for C.S. to get gigs as they are all under sixteen and the drinking age is nineteen (there are no minor shows except for the big name bands). Thanks to the business minded people in the scene, underage bands can play and supporters can hangout at an independent after hours warehouse that doubles as rehearsal space. Out of town bands also seem to enjoy an underground gig much more than a constricted club show. From outside Toronto, loud enough to be heard in the city is ZERO OPTION. In retrospect to CRONIC SUBMISSION they present solutions to problems with a fast grinding, hardcore beat. One of the older, underground bands still around are the YOUNG LIONS. Their style is rebel rock'n'roll with a meaningful, positive message. The YOUNG LIONS also have a tape out and contribute to a rag called Rabel Rock. Oh, yea, also from Ontario are the FORGOTTEN REBELS, a satirical punk rock group with two good albums to their credit.

Montreal

In the French-English metropolis of Montreal the scene is strong. All of the bands' lyrics are in English but it is helpful to know French to communicate with the punks there, comprende! One hardcore band worth checking out in Montreal is SCUM. Let me explain their name, in Montreal the police logo is the same as SCUM's.

C.U.M. are the initials for the police department, put an "S" in front and you have SCUM.

No Hope Religion -
Scum

You are loved as they say
Rex Hammert you're a cunt,
that's what I say
Christian slaves, send me all your money
And you'll be freed until next Sunday
No hope religion, nobody's there
No hope religion, ain't that a scare
Pay and pray to the holy bible
Better buy a gun to
get rid of your troubles



With raunchy vocals and a screaming guitar, these guys kill. SCUM are in the process of recording a single now. Montreal has a great club called The Hardcore Club, they play good recorded music throughout the week and live bands on the weekend. One of the bands I've seen there are the DISCORDS. They are an English influenced Oi band with a single out on their own label. Many of the punks in Montreal still prefer English music but North American hardcore is breaking through with such bands as ALLERGIC. One of the fastest hardcore bands around, and with two guitars, ALLERGIC wails.



Winnipeg

The youthful scene in Winnipeg is like a breath of fresh air to me. The general atmosphere is positive with many kickass bands for a city of its size. Showing the way there is PERSONALITY CRISIS. After returning from San Francisco, they broke up for a while but are again blasting out noise. Richard P.C.'s original bass player back playing guitar this time. I've heard that they will soon be going to Vancouver to record. Hope to hear something from them in the new year. Another together, aware, band from Winnipeg is SUDDEN DEATH. With three new members, I feel they might benefit from a vocalist although their music is powerful and intense as is. I just received their new tape which they recorded live in their basement. Loud and aggressive are LAST GASP, a fairly new band in Winnipeg. Although they are young (15 through 17) they are tight musically. With a touch of heavy metal, they screech out their songs amongst an active stage. LAST GASP is getting real hot. Also kicking ass are the STRETCH MARKS, MANIC DEPRESSORS, and THE UNWANTED. Although I haven't seen them, the STRETCHERS are supposed to be a thrashing, trashing, fun band to see. Also new are YOUTH WAR (rumored to be the rawest band in existence) and SOCIETY'S GRUDGE. The manager of SUDDEN DEATH, Mike Lambert, also hooks and helps out of town bands. A really honest promoter. You can contact him at (204) 943-0276 130 Port St. Winnipeg, Man. R3C 1G7



SUDDEN DEATH

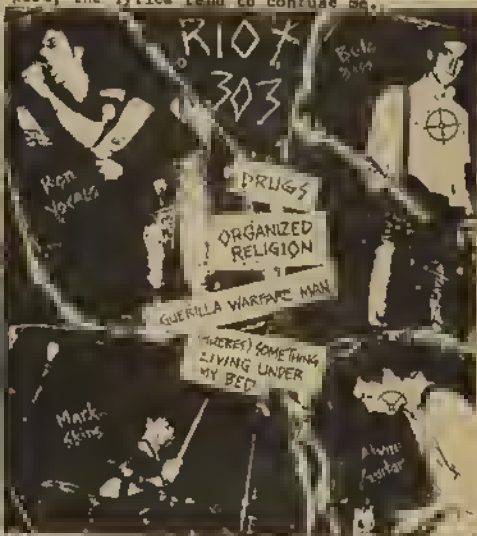


Photo by Mike Lambert



Calgary

Amongst the rough rednecks of Calgary, the punk scene's dedication just by existing. The city of Calgary is new and modernized but the general population are extremely old fashioned with their ideas. Protesting against these ideas is VILE. A newly formed all-female band, who break the norm from the male dominated scene, they are mesmerizing. VICTIMS, all from different former bands, have united to form VICTIMS OF A NATION with Terry Cox from CRUCIAL STEPPERS on drums, Gillie from STINGZILLA on guitar, Scurvy from the same band on guitar and Yoda from SOFUCK YOU on bass. Vocals from the whole band knock down the walls. Fast songs with great stage moves. With a single out RIOT 303 are the most established band from Calgary. Although their music is fairly good, the lyrics tend to confuse me.



British Columbia

Don't have any first-hand knowledge of the scene in Vancouver or Victoria, but here's what we've gathered. Vancouver doesn't have too much in the way of new H.C. bands, but from Victoria and the interior, there's alot happening. The NEOS (see separate article) are young, inventive, and rip. They have 1 E.P. out and, another on the way. Also, SUBURBAN MENACE have great tracks on the Chainsaw magazine "Annoy your neighbor" compilation cassette. GENTLEMEN OF HORROR, later becoming DOGS OF WAR, are in limbo, but have a good E.P. to their credit. NO MEANS NO, who are more experimental, have 1 45 out, and more on the way. NO EXIT, one of the early Vancouver bands, are still around in some form (JJ of TOXIC REASONS used to drum for them), and will have a new record too. Other bands we've heard of are NEW SOCIETY and 134. Also, methinks the DAYGLOW ABORTIONS are from Victoria, and their first L.P. is a must classic, in the mold of the ANGRY SAMOANS.

ADDRESSES

DAYGLOW ABORTIONS
567 Head St
Victoria, BC V8A 5C5

Idle Thoughts
5462 44th Avenue
Delta, BC V4K 1C7

CELESTINE OF JERUSALEM
c/o Informal Records
111,1050 Springfield Rd
Kelowna, BC V1Y 8T7

SUBURBAN MENACE
TODD PLASTER
4109 Westington Pl
Victoria, BC V8M 5C5



STRETCH MARKS

NEOS

"...I'm sick of this plastic youth rebellion crap...Ah yes youth rebellion, hey I mean everyone knows that that means getting wasted every weekend, fucking anything that moves for the wild thrills, and listening to the wild 1960's-70's Geritol bands that constantly fill the top ten (obvious proof that they're still the best bands on earth) right?...Fuck no! Fools... You're everything your parents, peers and media friends want you to be. How different are they from those they rebel against? No different. Everyone grows up to live for themselves, a nice job, a nice wife, (but she's gotta be stupid enough so that she'll believe you and wouldn't ever believe those nasty rumors about you)... Fuck off!" -Steve/June 1982

Three young mates ages 16 to 18 who live in the sheltered town of Victoria, British Columbia, Canada, make up what is perhaps the fastest, most exuberant, teeth gritting outfit of unhesitant acceleration that persists. Welcome to the NEOS, who punch out tremendous doses of manifesting opinions written obtrusively vital and exploding into invincible statements crashing down on social pillars!

DESTRUCT: "You've got a mouth, you've got a heart/using no reason to reason a reason to start/if you've got a label, or if you've got a name/you'll use it to give the innocent blame./Blind ignorance, heed blind

hated/And hated breeds violence/and violence is ignorant/and you're the only cause./You've got a fist, you've got a knife/on a Saturday night you've got to fight/you want the power, you've got the clock/no glory in pain, but you're too weak to stop./You've got the power, you've got a bomb/and a world full of innocents to drop it on./ Blood splattered brains, death screams, burning flesh, stink/if you've got a mind, then use it and think!"



NEOS RECORDING THEIR GREAT NEW EP

Claiming to be not new wave, punk or hardcore, not a label...refer to us by our name, THE NEOS release unrelenting energy, sometimes uncontrollable, always frantic, manic thrusts of clamorous fury and power. Split second velocity flails to the hollering point abrasive lashings that bulldoze insistent exultation upon the cranium. The songs are sung and written by each member of the band, doubling occasionally in a florid frenzy of chaotic mayhem.

Formed in Dec. 1979 around two young saints...Steve and Savage, through numerous member changes, Steve's destination was to be the fastest band in the world until May 1981 when a secure line up of Steve-guitar, Nov-bass, A.P.-drums, started straining the deribels and bashed out the excitement. In Feb 1982 the NEOS "End All Discrimination" E.P. came out, 11 songs of hurly electric skill crashing exhilaration. Through the help of Tim Y., Jello, and Rough Trade, the NEOS were exposed and the first pressing of the EP quickly sold out. A second pressing was made. Now work is being done on the NEOS second EP "Haila Ceta The Martian Brain Squeeze" which is fourteen (count 'em) cuts of unbelievable speed, faster than the first EP, should be out sometime in early 1983. NEOS beliefs range from anti-police, anti-racist, anti-war, anti-horror, anti-government to think for yourself, be yourself. Live and in practice sessions, the NEOS strength goes into their music. Young and vivacious, they take a stand, say their thoughts, express their aggressions, and deliver it to the extreme end. So, in the finale, all energy is drain and the NEOS collapse to the sweating pavement. A definitely dedicated trio.

OUTERWORLD: "Went back; nothing changed/ewyrone looked and acted the same/I don't care: I never did care/I don't want that other world/ just keep it off my mind/it's just a dead loss."

Pushead says:
"Write the Neos" → 1706 Mortimer St
Victoria, B.C.
V8P 3A8
Canada

KEN LESTER — FRIEND AND SOMETIME MANAGER OF D.O.A.

MRR: You have been around since the early days of the Punk scene haven't you?

KL: Well, yeah, I guess you can say that. I can actually claim to have seen the SEX PISTOLS I suppose a lot of people in San Francisco probably can too, but in other areas people were not as fortunate.. I remember coming into S.F. just to see that show. I was really happy when they broke up, cause they really made a point about everything.

MRR: You were living in Vancouver when the scene there gave birth, right?

KL: Yeah, I've always been into this kind of music. I mean, I remember listening to the MC5 when they were around. In fact, I actually had seen them play in S.F. at the Straight Theater when they were playing gigs. Then in the late seventies I got into the RAMONES and a lot of the New York bands, the DOLLS and stuff like that. Soon after that I began to hear about all the British bands, through the music press and just the general publicity that the PISTOLS and bands like them were generating. As soon as their records were available I just picked them up.

MRR: So, you have always been into politically oriented kind of music?

KL: I guess you can say that. I don't know, I just liked the music. I've always thought that music is a way to communicate ideas, and in the sixties I saw how music from fairly straight sources like the BEATLES and the STONES could actually get a message across to people and directly relate to their lives. Through the San Francisco late sixties scene, like COUNTRY JOE AND THE FISH, BIG BROTHER AND THE HOLDING CO., you could see how it had a social significance. It had a way of joining people together and helping them express the ideas of their culture. I have always seen music in that sort of way. It's one way in which you can communicate directly with people. It's not like handing out a leaflet to them, or creating something on television. People on a day to day or week to week basis,

through the radio and concerts, come to listen to ideas and participate in a certain way of viewing the world. I feel pretty strongly about that and that's why I have always been interested in D.O.A. Like when D.O.A. first started, I guess it was late '77 and it wasn't called D.O.A. it was called the SKULLS at the time, and it was almost the band that it is now. It was Wimpy, Dimit, and Joe playing all the same instruments, the only addition is Dave who's an extra guitarist. The original guitarist is playing with some bands in England. So it's almost like old times again, with everybody playing together. When I first saw them I was just totally knocked out. Here were some people with energy and something to say and doing shows all by themselves, they used to put on their own gigs, that ofcourse was the only thing they could do at the time. It seemed as if there was no room for this kind of music, everything had been homogenized and sanitized, all neatly packaged. It was the "ME" generation. People's attitudes were like "Oh, look at all the trouble we had in the sixties, it's all over now and we have a new understanding". A lot of people ofcourse knew that this was all bullshit, and all of a sudden here were some young people who just came out and called bullshit "bullshit". I was really excited and I just got involved from that point on. I got directly involved with D.O.A. through Rock Against Racism. I had gone to the very first R.A.R. concert that was held in Chicago and D.O.A. had played that and I just sort of met them there and we went up to New York together to terrorize the people there. It was real fun, at the time the DEAD KENNEDYS were on tour there, as were the DOLLS, and they all played there at the same time. N.Y. didn't know what hit them. It was really an interesting confluence of people & we had a really good time. I think that it really helped solidify the relationships between west coast bands. Since then it seems that west coast bands help each other out more and there is a little more of a cooperative spirit, whereas if you go elsewhere it appears as if there is a lot more rivalry amongst different bands in a sort of traditional music sense.

Photo by Bev Davies



MRR: Do you still think that holds true tight now?

KL: It's hard to say. There are two levels of things happening from my point of view. You have your headline bands who have been around for a while & they have to look at the economic and business aspects of what they're doing and are they have to be kind of careful of what they are doing. I think people are not too bad when it comes to support. We are in a specialized situation. I don't know what the support is like for younger bands. D.O.A. always tries to play with bands from the local community where we are playing. If a band comes up to us and says they are really good or just says "give us a chance", you know we'll try to put on as many people as we possibly can. At the same time, though one has to realize that many bands really aren't very good and everybody wants to get on, so you have to balance it out and figure out how

its going to be a good show from the standpoint of business, as well as an entertainment point of view. When you start getting up into DK's, BLACK FLAG, sort of strata, at a point where people are paying them lots of money, plus ticket prices are going way up, the bands have to put on a certain kind of show, otherwise people are going to feel cheated. And in fact they are if a performer just gets up there and wanks off for an hour, not really giving people their money's worth. We have found ourselves in that position alot of times, most recently when we had played in southern California and we found that the promoters down there are alot more crooked than the promoters up here. I'm sure that everybody hates the promoters up here pretty much but by and large we find that they are better than promoters in alot of other places, like the east coast and southern California. We had gotten into a situation where we were added on to a bill and the ticket price was like 6.50 and there were 150 people who we believe came explicitly to see us and there were only about 250 people there so the promoter said well you guys just shouldn't play and I won't pay you. This was because the guy, after he had finished paying all of his expenses, didn't have any money left. So we found ourselves playing for nothing, since these people had already paid to see us and we felt if we did otherwise we would be cheating them.

MRR: There is a delicate balance between

MRR: You don't feel it's a contradiction?

KL: I mean, it would be a contradiction if alot of these bands that have become successful, only played to thousands of people at a time, like the audience at a show D.O.A. played at California Hall with Sionxe and the Banshies, also a Bill Graham deal. What happens is that alot of these bands have abandoned their roots, so to speak. All of the sudden, they are going "Holy fuck, we can play to a few thousand people" and then they go "Well, we were Punk Rockers once and that was because we couldn't play our instruments but now we are actually quite good and want this refined audience, we don't want people spitting oo us....hla,hla,hla..." It seems like there is a real trend in that, I read all these interviews and all these people wouldn't even be around to be playing the music if it wasn't for all the stuff that happened to them through the Punk era. Instead of just saying that they are doing something different now, that they are trying to push certain different ideas, they seem like they have to totally abandon or contradict what they were doing in the past. In my opinion, you have got to play for people and you have got to play where it is possible to play. In alot of communities the only clubs that are available to play in are the ones that are controlled basically by the local music mafia or whatever. So you have to decide, "o.k. are we or are we not going to play in



beings and they have always treated us like human beings, so we always try to give places like this a certain amount of gigs to support them. I mean like Reno, we always play there and we always lose money when we play there (especially when we hit the casinos), but there is a really cool scene there and the people are really fun to be with, so that's why we do it.

MRR: What's the song "Kenny Bliater" about?

KL: Uh,oh. Actually there is a much longer version of that song that, for the record, I can't say I condone. I think it's a funny song, the song is a joke on my name obviously, and the band was fooling around in the studio they started thinking of what the vilest stuff they along about would be, and that's how that came about. I thought it was rather tasteless and really didn't seem to make any kind of a point and I really didn't want to see anything like go down just for the sake of posterity. If people want to hear the whole song, they should demand it at concerts. Actually, it is a bit humorous.

MRR: There have been personnel changes in D.O.A., and the last time I had seen the band it seemed as if it had lost some of its original intensity or power. Do you share the view or do you think that's a temporary thing until each of the band members gets used to the act-up?

KL: Well, the gig that you saw was the first time the band had played like that in that form. I think they have improved a whole lot since then. There were like ten shows between that first time we played around here and the most recent show which I felt was really hot, the one with BLACK FLAG. It feels like things are coming together really well. The way I look at it is you are either D.O.A. or you are somebody else. The thing is all of the people who are in the band now are different kinds of people but they share the same kind of intensity. I believe that comes through most the the time-things change I suppose, Bisquita was a really important aspect of the band. He was pretty powerful but Dimwit is his brother who's now drumming for the band, and he taught Chuck how to play. D.O.A. has been fortunate to find some pretty good musicians. For example, I think the band has really expanded its songwriting capabilities with Wimpy joining the band. They are much more interested in putting out newer stuff because D.O.A., with, say Randy and Chuck in the band, was really only Chuck maybe writing one or two songs and mostly Joey handling the rest. Plus the band hardly ever practiced then, whereas, now they are more interested in a lot of different aspects. We will probably get criticized for that to a certain degree but I think if people examine it they will notice it's still pretty strong music.

MRR: Are you still optimistic about the possibilities of Punk music? Do you still think there is a force behind it?

KL: I don't see how there couldn't be. I mean, I can't see what the alternative is. Everywhere we have gone things eb and flow. Like right now it's a little bit of a depressing time for people playing intense kind of music like we are, but I have already been through that two or three times already in the last 3 1/2 years. Wherever you go it goes up and down like that, at one point people may go, "Ah, nobody wants to hear this shit anymore!" and then six months later, you've got a couple thousand people coming to your shows.



Photo by Bev Davies

ethics and business sense. D.O.A. has been known for its support of local scenes but there was one incident about a year ago which some people view as a transgression. That was when D.O.A. played for Bill Graham at the Old Waldorf. Do you view that act as a mistake, or was that part of this balancing act?

KL: We talked about this a great deal. We felt that we wanted to play for the people who would come to see us in that type of a venue. We don't just want to play for one type of people who are already in agreement with us, so to speak. We wanted to take what we were doing out to that kind of an audience. It was quite a different audience from the kind we would get at the On Broadway or Elice Cinh. Actually, we got ourselves into more trouble because of that Graham gig, because we also played a gig at the Sound of Music the night after and the people over at Graham's organization got quite freaked out about this since they wanted to make as much money as they could off of us and they felt it cut into their draw the night before. I think just because you play a place like that doesn't mean that you abandon all hope and all principles.

Philadelphia?" if you decide you are not going to play there because the promoter there is a rip-off artist and they control the music scene, then all that means is that you are just not going to play to any people in that area. You're not doing any harm to the promoter, you're only not making yourself accessible. Vancouver is kind of like that to a certain degree. Every band that comes into town plays a place called the Commodore Ballroom, which is controlled by Peri-Scope, the Bill Graham-like organization in Vancouver. It is the best place up there to play, and the wouldn't let Punks play there for the longest time, but eventually we got them to put us and the DK's on. It was a really good show, totally sold out, and it shot the shit out of the opinions that no one wanted to see Punk music. That changed things in Vancouver a bit. It made it possible for bands to play a lot more places, since the place didn't get destroyed, it was just a really good show. I think its really strange that a lot of people are down on the likes of folks like Dirk Dirksen at the On Broadway. I mean, he has always given us a place to play. I'm sure all promoters have their little scams going but the place is here and the people running it are human.

QUINCY

After a boy is murdered at a nightclub, Quincy (Jack Klugman) claims punk rock was a contributing factor. Emily: Anna Gillette. Aston: John S. Ragin. Monahan: Garry Walberg. (60 min.)

Guest Cast

AbbeyMelora Hardin
Mrs. GavinBarbara Cason
MollyKarlene Crockett
KipKelly Ward
Fly FosterRichard Dano
ZachDennis Madalone

"GUNS DON'T KILL PEOPLE, SONGS DO" by Tim Tonooka.

You may remember back on December 1st the "Quincy" TV show had their punk episode. By now we have come to expect very little from TV coverage of punk, and this show provided no surprises.

To summarize it briefly, the program opens up at the punk club, where a band called Psyhem is playing. The singer looks something like the Mafitis, the rest of the band looks like Fear. And the music sounds maybe like Fear, but more like Rocky Horror. Out on the dancefloor a bunch of Rocky Horror rejects are colliding with each other in a human demolition derby.

The viewer's attention is focused on a bunch of kids sitting off to the side. This one guy gets up after awhile and heads out for the dancefloor, announcing to his friends, "Watch this, you're gonna see some REAL dancing."

But he doesn't make out very well. He gets kicked and tossed around, eventually winding up lying on the floor where he gets trampled on by all the violence-crazed "punks." The camera angles swirl around into a chaotic nightmare that gets worse and worse until we fade out to the office of coroner Quincy, where the young punk lies dead on the autopsy table, the victim of an icepick in the neck.

The rest of the story revolves around whether or not the pitlfriend of the dead punk will have her life ruined as well by this punk rock menace. Nine minutes into the show we meet a glamorized version of Serena Dank: a psychologist named Dr. Emily Hanover who counsels the parents of these "punks." She describes the problem facing this pit's mother with melodramatic seriousness:

HANOVER: She comes home, and she finds her daughter burning cigarette holes in her skin, shredding her clothes to BITS, taking PILLS, and locking herself in her room listening to that VIOLENCE oriented punk rock music that does nothing but reinforce all those bad feelings.

QUINCY: Emily, you're not blaming what happened to that pit on "MUSIC?"

HANOVER: Don't underestimate this particular kind of music, Quincy! You tell a kid, a vulnerable kid, OVER and OVER again that LIFE isn't worth living, that VIOLENCE is its own reward, and you add to it the kind of intensity that this music has, and you just might convince her.

QUINCY: Sometimes I see these kids on the street, I never give them a second thought. I thought it was just another silly fad, something that would be blown away by the next wind. I never thought it went DEEPER.

HANOVER: Silly fad, huh? Let me take you down to one of these clubs. YOU'VE got to see it with your OWN eyes to believe it, Quincy. I've seen children come off that dancefloor with CRUSHED ribs, and BLOODY faces, like soldiers fighting some kind of INSANE war.

Convinced by his friend Dr. Hanover, Quincy files his coroner's report, attributing the

killings in part to punk rock: "All I know is that whoever killed that boy was listening to words that LITERALLY cried out for murder." The next morning the city is shocked by the newspaper article "Coroner Quincy Says Punk Rock Contributed To Teen's Death."

The controversial topic is picked up by the local TV talk show, where Quincy, Dr. Hanover, and a bunch of "punks" appear in a sort of reenactment of the Donahue show on punk. Dr. Hanover presents the Serena Dank viewpoint of how punk is a danger to today's youth because of its "relentless negativity" with no positive aspect. Then they let the kids reply with the punk viewpoint, but they're presented in such a way that it's obvious to the viewer that they're irrational. Their punk characters appear to have been patterned after the kids interviewed in the "Decide" movie, there's the same air-headed lack of intelligence.

But the talk show host is still shocked by Quincy's analysis of the murder: "Now you're not really saying that music can KILL are you?" Quincy replies, "Yes, I am. I believe that the music I heard is a killer. It's a killer of hope. It's a killer of spirit. The music I heard said that life was cheap,

and that murder and suicide was okay." And Quincy goes on to chastise the "punks" for their negativity: "You know, not so many years ago, there was a generation of young people, who were as mad as you are about the world, only they WORKED their tails off to change it. Trying to end a war they didn't believe in. Trying to correct the injustices they saw. But all you do is pripe. Has it ever occurred to you to do something else with your anger besides venting it?"

The show goes on to a predictable TV story ending, with the pit reunited with her mother for "a fresh new start." But what we have to deal with is the way that punks are portrayed to the general public. And that is as insecure, confused young kids caught up in a movement that is completely nihilistic, with no hope or positive way of dealing with the world. They say that punk encouraged mindless violence. They say that punks engage in self-mutilation carving X's in their arms and things like that, and are on a road that leads only to self destruction. The songs that they presented on the show as being typical punk anthems have lyrics like "So cut your wrists and let your life go down the drain."

We've seen punk depicted on TV like this before, as on "CHiPs," but what makes the Quincy episode different is that this is a show which has a reputation within the entertainment industry for technical accuracy. The show is praised for its attention to detail. One prime time variety program showed how the coroner's lab in Quincy has all the latest medical equipment and how they consult medical experts to insure accuracy. Examples are cited like how after one Quincy show about Tourette's Syndrome, three people watching it recognized the symptoms as previously unidentified problems they'd been having, and were able to go and seek treatment. So the program has much more credibility than most shows, and the general public watching the punk episode would be very inclined to believe it was factual.

They don't realize how twisted and slanted the media coverage of punk has been. For example, just the word "punks" that they're always using, it's equivalent to calling black people "niggers." Which just goes to show how the newsmedia can bias the public against something while passing it off as objective journalism.

To na, the distortion is obvious. Nobody ever gets trampled on the floor at a punk show. Once in awhile when someone miscalcu-

lates a stage dive and knocks himself unconscious on the floor, several people always come to help. And the idea of somebody going to a punk show and getting completely spaced out by the music so they lose all control and kill someone in a homicidal frenzy, is just too ridiculous to take seriously.

Maybe if that Quincy episode was being made about 13 years ago, it could have been a dramatization of the rock'n'roll slaying death at Altamont. But I thought Quincy said that those young people back then took a constructive approach. Somehow that's not the way the establishment saw it in the heyday of the sixties when drugs, riots and bombings were making the headlines. I guess now that the sixties rebels have mellowed out and assimilated into the middle class life we can look back on it all with rose colored glasses.

Too bad they couldn't use some of that perspective to see the positive side of punk. Like in Minneapolis, hardcore punk bands are doing a series of benefits for senior citizens, at a club called the Upper Deck. As Fred Garder, who books the shows, says, "The stereotype, created by the media, of the punks is that they are wild, vicious, and destructive. The fact that they are thoughtful, intelligent, caring people is never presented."

The Quincy episode and other recent anti-punk media coverage has reinforced the public's hostility towards punk. Not only that, but they suggest ways of dealing with the "problem". Like in Quincy, to track down a suspect, the police force the owner of the punk club to fingerprint the kids by threatening to close down his club if he doesn't cooperate. In less than one minute of dialogue, any ethical questions are quickly dismissed, and a tactic for police control is offered.

But as Quincy says, "Why would anybody want to listen to music that makes you hate when you could listen to music that makes you love." And he cites as examples Tommy Dorsey, Benny Goodman, and Glen Miller. Too bad their big band music couldn't generate enough love to keep Glen Miller from being killed in World War II.

One thing that bugs me is the fact that some people within the L.A. punk scene knew about the Quincy episode before it even went into production. Considering our experience with the "CHiPs" show, some concern was in order, and if enough of it had been expressed to NBC before the show was produced, maybe the outcome would have been different. But in between all the punk caricatures, it was apparent that part of the crowd in the show consisted of people from within the actual punk scene who were paid as extras. I would like to believe that at least the people who read this mag would have more strength of conviction than to sell out their scene for a few quick bucks. It's easy to talk about taking a stand about the system. I'd like to see more people actually live up to those ideals when confronted with a situation like this.



AK 47 KNOW YOUR WEAPON



Peter Urban

The change of leadership in the Soviet Union has been a puzzle since the first grasping to replace Lenin. There is no formula, no established pattern for succession, and secrecy around the internal political workings of the Soviets has left Westerners anxiously noting who sat next to whom at the opera to try and figure out who is on top at any given time. In the early 60's, the term "P.S.S.R., Inc." was coined to demonstrate that this chaotic power struggle most closely resembled the internal workings, not of countries, but of corporations. What could be more perfect to describe a "State-capitalist" country?

Forget what you've been told all your life, there is no communism, socialism, or workers' control in the Soviet Union. What there is is capitalism, without capitalists. Yes, forget all about the "new bourgeoisie" of the Soviet leadership too. They don't own a thing, no farms, no factories, and not a share of stock. They are the well-paid managers of a company whose total assets are owned by the state. As is the case with other corporate officers, the struggle is for power and the perks that come with it. Leonid Brezhnev is dead, and Andropov is now the head of the Secretariat of the Party, the most powerful position in the Soviet Union,

but the story doesn't end there. If Andropov wants to keep his position, he has to fend off a number of enemies in the leadership, fill key positions with his supporters and clients, etc. In the Soviet Union, getting to the top is only part of the battle; staying there can be much harder.

Andropov is being heralded in the West as a "liberal". Seemingly the only reason for this is that he voted in the Politburo against the invasion of Afghanistan. The rest of his record makes him look like a very hard-liner indeed. In the 50's, he personally oversaw the crushing of the Hungarian revolt, which might give some idea of where he stands on Poland today. He was the head of the K.G.B., and understands very well the crushing of dissent in the Soviet Union. In brief, the Urban analysis says no major change in Soviet policy, save possibly a speedy end to overt action in Afghanistan. The Soviets always prefer detente to Cold War, always prefer covert to overt actions, and always move to protect their national interests, crushing international socialism underfoot.

This issue I'm taking more space, because I want to do a long overdue tribute to a fallen and too-often forgotten comrade. Recently, I went to see the film "Marianne and Juliane", which is about the life of Ulrike Meinhof. Ulrike was one of the leaders of, and the chief theorist for, the so-called "Baader-Meinhof Gang", properly known as the Red Army Faction (Rote Armee Fraktion). In the early 70's, Ulrike was one of my hip heroes, despite the fact that I was in almost complete disagreement with the politics of the R.A.F.

The anarchists often like to claim the R.A.F. as their own, though there is no basis for this. The politics of the R.A.F. were not unlike those of the Weather Underground—"New Left" third-worldism, with strains of Che, Mao and Ho. They trained in the guerilla camps of Al-Fatah in Lebanon, staged a series of dramatic bombings, shootings, and hijackings, and finally were smashed by the state.

Meinhof, along with other leaders of the R.A.F., was imprisoned in isolation, in sensory deprivation cells, designed to break the prisoners mentally, and render them harmless to the state. Meinhof could not be broken, so shortly before her trial, she was murdered in her cell, and suicide was claimed. Evidence is now available to prove that it was not suicide, but murder, and there is a suggestion that Ulrike was raped and beaten prior to her murder.

"When they killed Ulrike Meinhof, they killed something in me as well, something soft, and weak, and afraid. The case is not unusual, for shortly before his death, Bobby Sands said, 'They may kill the revolutionary, but never the revolution,' and of Joe Hill, it was said, 'What they could never kill went on to organize.' When they killed Meinhof, in me was born a hate which is unquenchable. The cause of socialism has produced martyrs for each generation, and from these we gain strength. Our victory will be testimony that the lives of these revolutionaries were not given in vain. For all of Meinhof's political and tactical blunders, she remains an inspiration. Her blood joins with that of all those who have made our flag a crimson red."

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WHIPPING BOY



The Sound of No
Hands Clapping

Recently, a local band BLANK HUMAN (since broken up) put out a record that raised some intense reactions. - some labeled their statements as racist or cruel. One song "Aufweldersahn Juden", was done because it was the "most disgusting song I ever heard" said one band member. He went on today that if they disgusted or turned-off people, that's fine. "Everyone's running around trying to make a point, so we made a point that we would make songs that were totally nihilistic". So what is this nihilism anyway? Jerod Pnarr has done some research on this subject which has, in some form or another, found its way into much of punk rock, since its inception. Here are his findings.

In a nation whose population was enslaved by poverty and ignorance, whose government was kept in power by a brutal police force, whose leaders were interested only in personal gain, and whose church was a renter of wealth and power, there was formed an extremely radical philosophy of individualism and skepticism. The adherents of this belief have been described as dishelved, untidy, and unruly people who rebelled against tradition and social order, and whose movement was derided by the media as wholly negative, destructive, and a social menace. Nihilism in 19th-century Russia was constantly getting the short end of the stick. Prince Kropotkin, in his Memoires, defined nihilism as the symbol of struggle against all forms of tyranny, hypocrisy, and artificiality, and a fight for individual freedom. He saw a restless adolescent generation that cherished infinite faith in scientific truth. Everyone else saw nihilists as denegated terrorists employed by some secret society to assassinate the royal family and destroy moral principles.

Fundamentally there is little difference between anarchism and nihilism. Nihilism is far more individualistic, and to hell with society, than anarchism. As well as being a philosophy and socio-political ideology, nihilism is, most importantly, a psychological state, the achievement of which frees the individual from the formless mass of society and social structure.

Politically and philosophically, nihilism represented a negation of aestheticism, the ascience of beauty, and advocated utilitarianism and scientific rationality. In other words, destroyer whatever was useless, primarily traditional values and conditions within the social organization. The social sciences and classical philosophical systems were rejected entirely. Nihilism represented atheism and a revolt against the established social order, negating all authority exercised by the state, the church, or the family. Its beliefs were based on nothing but scientific truth; science became the cure-all for social problems. All evils derived from ignorance, which science alone could overcome.

Nihilistic philosophy was influenced by such

NIHILISM

by Jerod Pnarr

as Darwin and Herbert Spencer, their thinking was fueled by the existential foundations of Sartre, Soren Kierkegaard, and later by Friedrich Nietzsche; all of whom agreed that thought was the most important aspect of nihilism and humanity.

While the politics of nihilism are harsh (I have a regard for aestheticism and some useless things like art), the psychology is harsher. Psychologists even have a special niche for "nihilistic delusions", a peculiar form of insanity where the patient believes he is insane and that everything around is purely hallucinations. This malady is none too far from the truth for the tenets of psychological nihilism border on madness, and often come from the exhaustion of spirit that comes from seeking for a "meaning". This exhaustion is accompanied by terror, and the feeling is a kind of death or paralysis. The thresholds of rape, suicide and murder are low, for if nothing exists, does death matter? The stark truths of society become crystal clear, and every commitment seems a lie. It is no wonder that the nihilism of Russia eventually devolved from faith in science to a justification of terror and destruction.

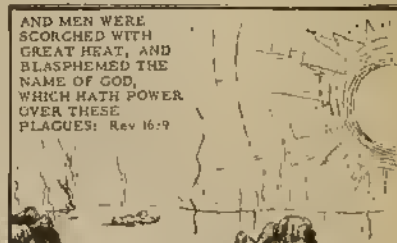
Nietzsche, in his 'The Will to Power', distinguished three phases in the experience of nothingness. First, when a "meaning" has been sought in all events that is not there, and one recognizes the waste of strength, and the derision of the search. Secondly, when one assumes there is some totality, such as God or a governmental system, infinitely superior to him and upon which he may be dependent, then realizes that there is no such universal and is able to believe in his own value. Thirdly, upon realization of the first two insights, there is an escape to pass sentence on this world of socioeconomic, racial, and sexual roles in which one's pretensions have been prearranged and one's life predestined, and to invent a true world beyond, and within one's self.

Granted, this borders on insanity; that there is no "real" world "out there", and the true world is created by the individual. However, under the explanation of Quantum Mechanics, that is the exact nature of the universe. Heisnberg's theories on the smallest of particles hold down to: Atoms don't exist until you look for them, reality is what we are taught it is. The Copenhagen interpretation of Quantum Mechanics was known as Data Physics, now it is called Toller Physics. When the boys at Lawrence Livermore aren't building a better bomb, they're proving Bohr is right.

Data Physics applies not only to the individualistic nihilist, but to the deadly realities of Christianity. Consider, for a moment, the Biblical prophecies concerning

the end of the world: one third of the water becoming poisoned, one third of all life dying, plagues, volcanic eruptions and "...men were scorched with great heat..." Rev. 16:9. Sounds like the symptoms of nuclear holocaust. The Born-Again Christians believe this will happen within our lifetimes. Famous Born-Again include President Reagan and lots of congressmen. With one button Reagan could fulfill the prophecies and the Will of God. Who would pass on such a chance?

AND MEN WERE SCORCHED WITH GREAT HEAT, AND BLASPHEMED THE NAME OF GOD, WHICH HATH POWER OVER THESE PLAGUES: Rev 16:9



Now there is reason for one to get upset enough to kill. Violence is a common gut reaction to the experience of nothingness; as well as the reaction to repressed creativity and the antidote for suicidal depression. The nihilists deteriorated to violence, but if violence is a natural reaction to enlightenment, could it be their repressed need for violence exploded years later in the form of senseless terrorism? Is there a human need for violence? Perhaps. Have you ever experienced the serenity one feels when practicing the martial arts? I have, for the past six months, and I am never calmer than after I have tripped non-existent opponents for an hour and a half. Other students have testified to similar feelings. There's one person in an advanced class who is on parole; he's yet to get in a fight since he's started karate. Consider thrashing, wrestling, etc. Once you start, how can you stop? Or the football locks and their fans. The fans

AFTER ARMAGEDDON—a marvelous new order of peace and security

Enter the euphoria of violence and go out for a little of their own, killing themselves and others on the highways, abusing their wives and kids. Tranquility, the players are relatively calm off-field, during the season anyway. Heide said eventually we will be able to kill thousands at one time, but it is better to kill one with passion.

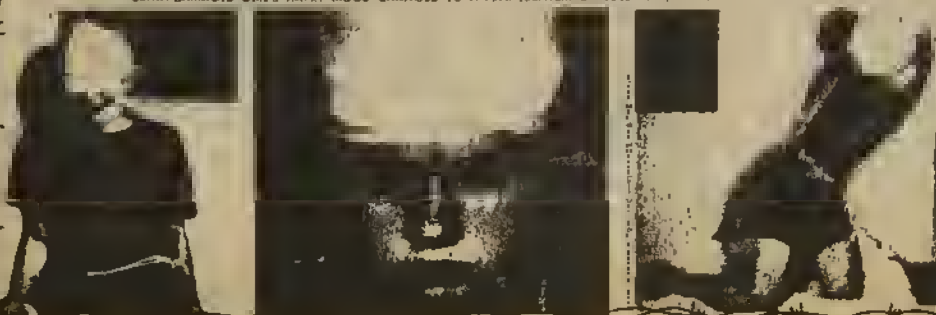
Now we come to Nihilism today, in a society subtler similar to 19th-century Russia, just on into a 'holworth's and you'll see the modern American version. Today's moral principle is suicide, be it by drugs, repressed violence, or nuclear war, and the only way to survive is to isolate one's self from the faceless mob of a society eager to kill itself. Once you realize there is no "meaning" to life, and that God or the government is not going to take care of you from cradle to grave, you can laugh at the world when they're in Rapture, and live your own life.

Bibliography, and other Suggested Readings:

THE EXPERIENCE OF NOTHINGNESS, Michael Novak
VIERKORARD'S EXISTENTIAL ETHICS, George J. Stack
TAKING THE QUANTUM LEAP, Fred Alan Wolf
FATHERS AND SONS, by S.L. Turpin, just to see how the nihilists were named by the media in the 1960's.
EITHER/OR and THE CONCEPT OF IRONY, Soren Kierkegaard

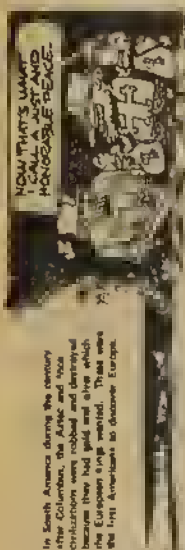
Welcome to the System

BRAIN DAMAGED GIRL'S HAPPY MOOD CHANGED TO ANGER (CENTER) & VIOLENCE (RIGHT) BY ELECTRIC PULSES

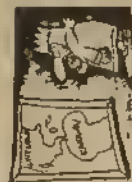


THIS IS THE LATEST IN OUR SERIES ON ALTERNATIVES. WE THOUGHT THIS TIME WE WOULD PRESENT SOME BACKGROUND IN HISTORY, FROM A WORKING CLASS PERSPECTIVE. THE UNDERHAND HISTORY, WHICH WILL BE SERIALIZED OVER THE NEXT SEVERAL ISSUES, FIRST APPEARED IN RADICAL AMERICA MAGAZINE IN THE EARLY 1970'S, AND

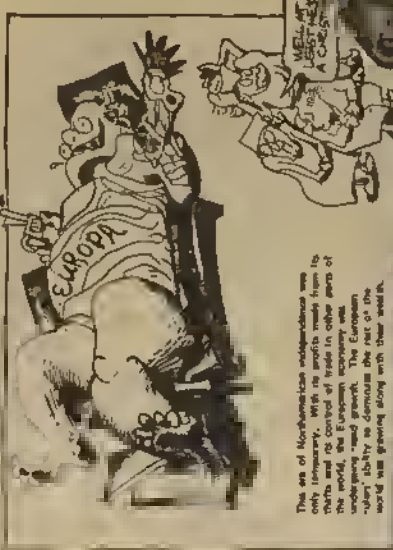
IS DONE BY NICK THORNTON AND JIM O'BRIEN. THIS SOCIALIST VIEWPOINT CERTAINLY WILL BE DIFFERENT FROM THE BOURGEOIS ONE GIVEN IN SCHOOL. OK, THE PROFESSOR IS WAITING TO HAND OUT HIS JIVE-TIME BULLSHIT, BUT THE REAL TRUTH CAN'T BE KIDNED FOREVER. LET US KNOW WHAT YOU THINK OF THESE CARTOONS.



In South America during the century after Columbus, the Aztec and Maya civilizations were robbed and destroyed. The European ships sailed. That was the first Americans to discover Europe.



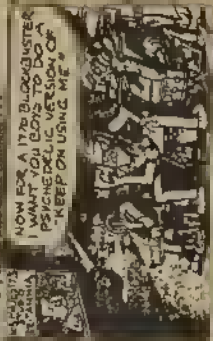
The Indians who occupied North America lived, in general, in peace with one another. They had done scarcely any damage to the land or to wildlife. They also had communal ideas about the land - it was to be used by everybody, owned by nobody.



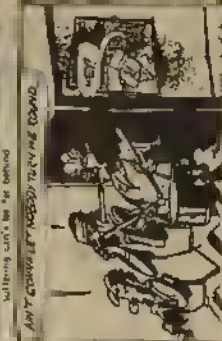
The use of North American indigenous resources was limited to the needs of the North and its control of trade in other parts of the world, the European economy was undergoing rapid growth. The European "slavery" ability to dominate the rest of the world was growing along with their wealth.



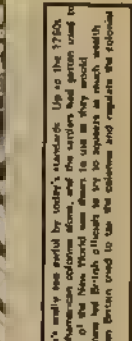
It's not so much the suffering that promotes a war of independence as it is the DEFENDANCE, and the knowledge that in long term...



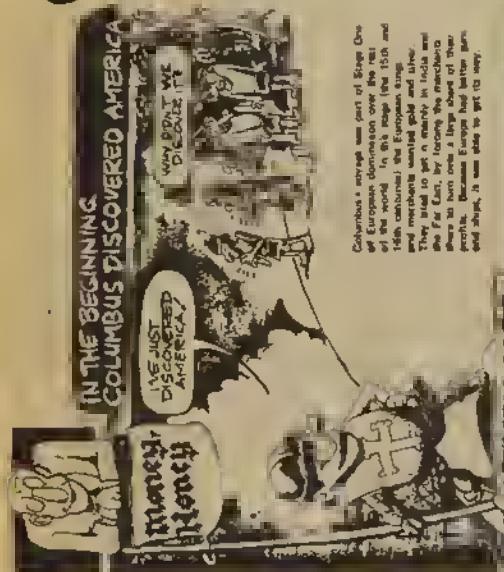
NOW FOR A 17TH BLOOMSTER I WANT YOU GUYS TO DO SOMETHING. "KEEP ON USING ME."



Nothing can't be 'fig behind



What the British government did wasn't really too far from today's standards. Up to the 1780s, Britain had pretty much left the North American colonies alone, and the settlers had gotten used to that. But when the war came, they got out of their comfort zone. They were used to being treated as subjects, but now they were being treated as equals. That was a big change. When Britain tried to tax the colonies and regulate the national merchandise, revolution broke out.

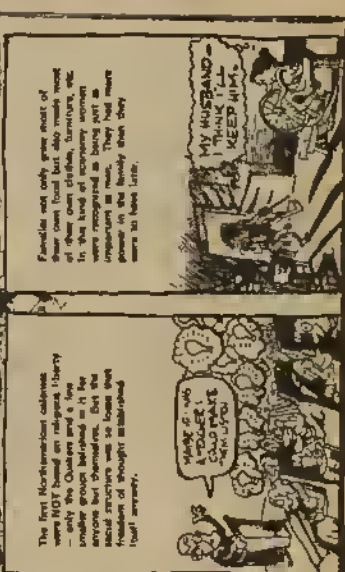


Columbus's voyage was part of Europe's search for a new world. In 1492, he sailed across the Atlantic and discovered the Americas. This was a big deal for Europe, as it opened up new trade routes and sources of wealth. Columbus's discovery was a turning point in world history.

LET'S GET OUT THERE AND MURDER 'EM!

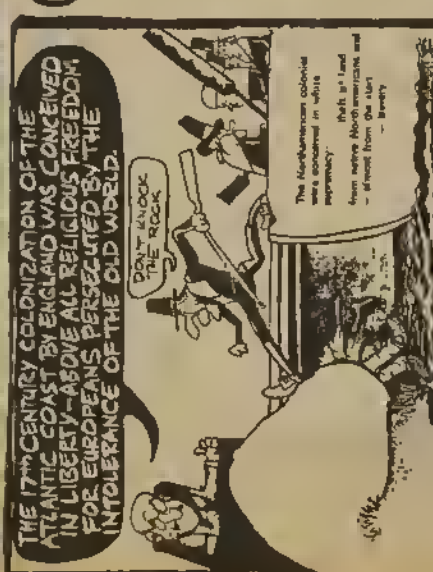


If we consider just the mass of white colonial society, we find a more democratic society than Europe's. Mass whites owned their own land and enjoyed the independence that was denied to the masses in Europe. The white man's world was a more democratic one than the world of the masses.



Family and only grew most of their own food but also made most of their own clothes, tools, etc. In the kind of economy that was recognized as being just as important as money. They had more power in the family than they were in their life.

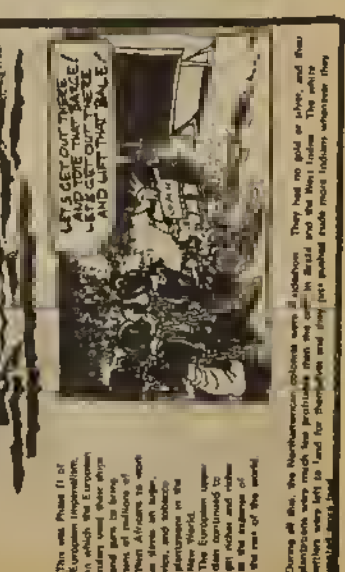
MY HUSBAND - I THINK I'LL KEEP HIM!



THE 17TH CENTURY COLONIZATION OF THE ATLANTIC COAST BY ENGLAND WAS CONCEIVED IN LIBERTY-ABOVE ALL RELIGIOUS FREEDOM FOR EUROPEANS PERSECUTED BY THE INTOLERANCE OF THE OLD WORLD.

DON'T KNOCK THE ROCK

The North American colonies were conceived in white supremacy. They were a land of white men, and they were a land of white men. They were a land of white men, and they were a land of white men.

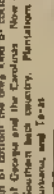


LET'S GET OUT THERE AND TIE THAT SARGE! AND LIFT THAT SARGE!

During all this, the North American colonies were in isolation. They had no gold or silver, and their production was much less profitable than the rest of the world. The white settlers were left to fend for themselves and they just pushed back more Indians, expelling them from their land.

Before the cotton gin is machine that pulls the seeds out of cotton. Now cotton seeds could be used and grown on the coastal islands of Georgia and the Carolinas. Now cotton seeds are grown and in the west states of the Southern half country. Plantations started in the South to Alabama, Tennessee, and 17-18

For us we not very suitable for plantations, but there in the 1830s is present the Southern nation. They bring refuge to runaway slaves. Plantations of the nation held out in the twenties and could mean be forced to sign - treaty.



MARTHA, DO YOU RESE-TOURISM?

The same wealth depended on the taxation of a working class on the North. Solid capitalism would have been the result of mere court capitalists.

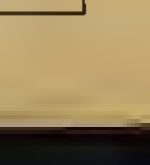
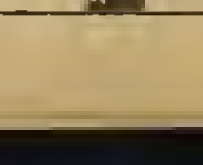
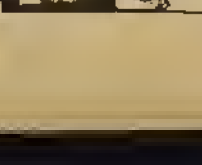
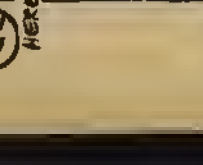
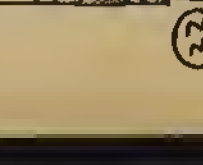
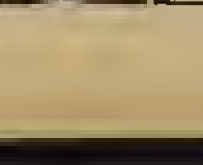
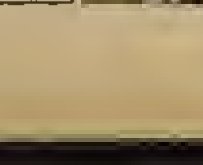
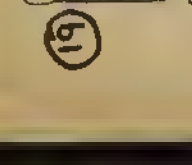
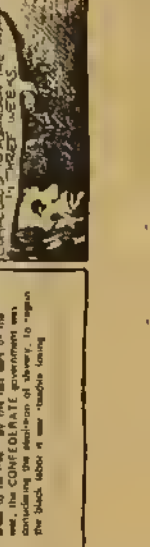
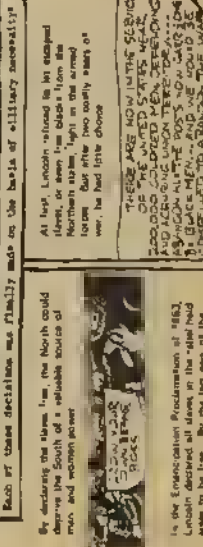
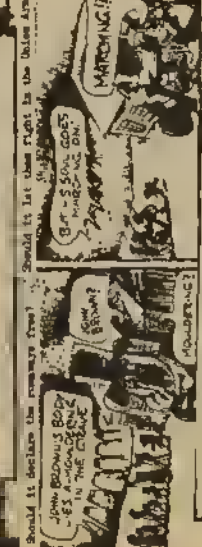
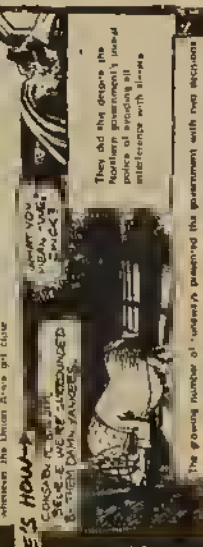
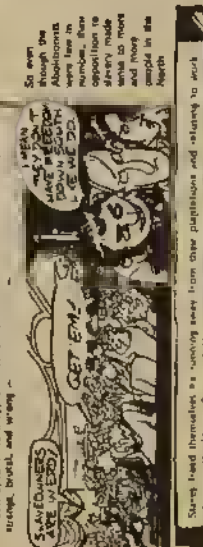
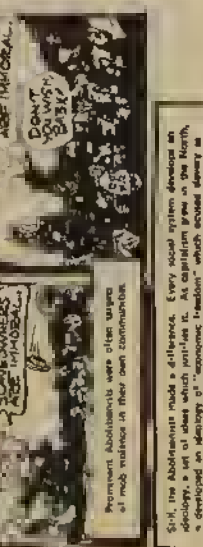
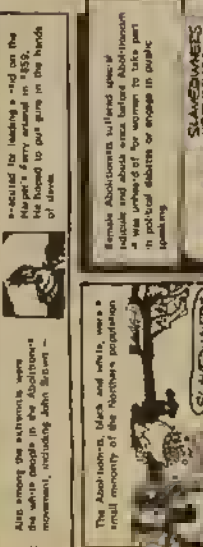
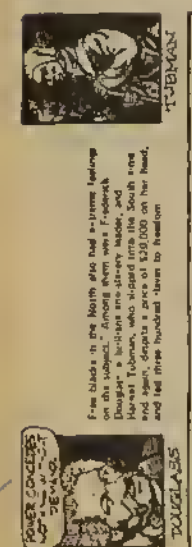
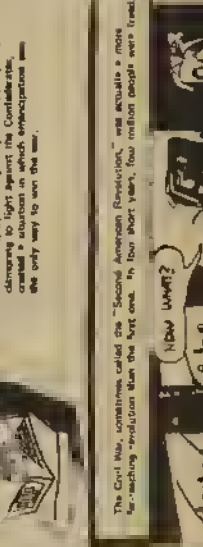
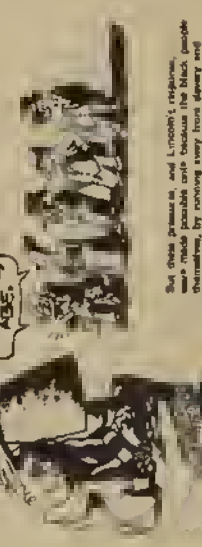
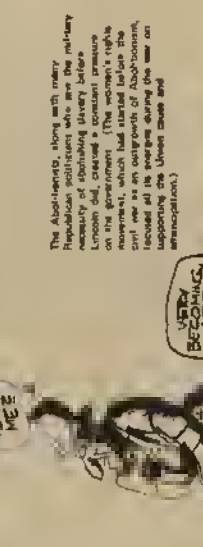
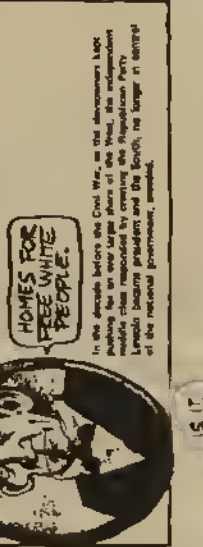
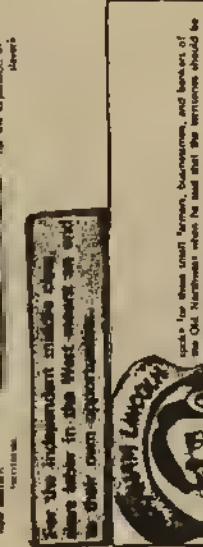
A two-panel comic strip. In the first panel, a man in a suit is speaking to a group of people, saying, "JUST GET HERE AT SIX EVERY MORNING AND TURN OUT 20 TO 30 OF THESE T-SHIRT A DAY. LET'S SAY 70." In the second panel, the same man is speaking, saying, "AND I'LL TAKE CARE OF THE ACCOUNTING, THE ADVERTISING, THE PRODUCTION, THE PROFIT, AND THE REST."

16

HERE EXISTS A PERPETUAL ANTAGONISM BETWEEN CAPITAL AND LABOR - ONE SIDE

SURELY YOU'RE JOKING—
THESE PEOPLE LIKE MATINGS
FOR ME.

Quit Time & No Feed The Slaves?



As Rep. Thuddeus Stevens predicted, not using the President an economic deal guarantees that reconstruction would be inevitable.

★ **VERSION SOUND** ★
P.O. BOX 174
XENIA OHIO 45385

version sound flyer #3

Version Sound (re: alternative music and film organization) is an outlet/outpost for striving/ starving musicians and artists. it is our hope to make available all sorts of new and unusual music, films and publications that would go ignored by previously established mass media outlets. this new year promisee to be an especially creative, productive and tumultuous one, with a good & deal of new releases and publications in the works and lots of big-time plans. we are also attempting to (still) get a steadfast distribution network in order (sub-underground). if you would like to be placed on our mailing list, it is as easy as a self-addressed, stamped envelope. we are not a hardcore label. that would be ~~the~~ way too limiting. we are a label dedicated to American roots music. this include almost every conceivable form/combination of American music: hardcore punk, jazz, blues, surf, country & western, the list goes on. Music is music is music is a music..... While we may be working with a lot of genres and sub-genres, it is our hope to bring out only the best, the most radical, the most dangerous, the most creative of these groups. this is a goal that still has to be realized. (patience, please). we are a music label. to align ourselves with any specific musical trend would be way too boring.

"Try A Dull Knife" C60 cassette-only Riverside compilation.....\$5.00
 featuring: NO-Y-Z, White Flag, Cahuenga, Test Pattern, Death Patrol,
 Stranger Technologies, Royal Blue, Window Pain, Sins, Sadist
 Faction, Lliblletrab, Singing Sledge
 (a mixed bag of hardcore, heavy metal, electronic, experimental
 and good ol' rocknroll music, all from Riverside CA)

I believe in music as a positive life-force. it is usually the key to solving a lot of my hangups and problems. when i am working with music and feel i am contributing to some "artistic" movement, i am happy. we are at an extremely exciting period of American music. all the major labels are stagnating/stewing in their own shit and are at a complete loss to figure out why people are no longer purchasing their Muzak drivels. Meanwhile, the independant record labels are thriving. Good, honest, exciting music is being churned out by the truckload. Hundreds of bands are surfacing with every type of music imaginable. And it is only the tip of the iceberg. And H.C. punk is only a portion && of that tip. & Hardcore has been very dissapointing to me of late. A lot of bands have lost their soul and are playing their version of generic political thrash. Only the truly original/creative/intelligent bands will survive.

Die Kreuzen "Cows and Beer" 6-song 7-inch e.p.....\$2.50
 featuring: "hate me", "pain", "in school", "don't say please",
 "think for me" and "enemies".

As a label, we are open to all sorts of music. Demo tapes are welcomed from all ends of the country. We are especially interested in music that defies categorization and labels, that goes way beyond the norm of accepted musical styles/trends, music that has relevancy at any time, not just while Reagan is president (chortle). I don't really know what I am trying to say with this "editorializing between advertisements" business. I suppose I just want ~~to~~ bands to think a bit more for themselves and ~~be~~ be as creative as possible. break new ground. i would also like to offer my energy and effort to the bands that are really struggling to do something differant and not just the same old song. thanks for listening. -r.moore 1/83

Version Two fanzine.....\$1.50
 featuring interviews with the Leaving Trains, Savage Republic, Henry Rollins(?), Attrition, Rank and File (there is no denial), B-People, Meat Puppets plus stuff on Minimal Man, Nocturnal Emissions, Borbetomagus, alternative music, plus commentary on music by Larry C., Janes Moreland, Shredder, r.moore and the lovely Charlotte Presslar. not for the narrow-minded of heart.

coming in '83: Negative Element 8-song "yes, we have no bananas" e.p.
Jody Foster's Army "surfin' J.F.A." e.p.
CHOKE RAVEN KILL PUPPY compilation LP (double maybe)

★ **VERSION SOUND** ★
P.O. BOX 174
XENIA OHIO 45385

REVIEWS



KNOWLEDGE IS POWER

BY JEFF BAILE

REVIEWERS:

JB JEFF BAILE
RF RAY FARRELL
RS RUTH SCHWARTZ

JS JOHN SILVA
SS STEVE SPINALE
TY TIM YOHANNAN

If you want your stuff reviewed, please send all records and tapes to JEFF BAILE, MAXIMUM ROCK REVIEW EDITOR, Box 9760, Berkeley CA 94709. Note the new address! If you want it reviewed and given airplay on the radio show, send two copies to that address or to TIM Y., Box 288, Berkeley CA 94701.

I'd like to begin by thanking Tim Y., for filling in while I was on vacation in Chicago by writing more than his usual chere of record reviews. Next issue things should be back to normal if I don't pass out or flake out.

Next up on the agenda is the answer to an important query. J. Lindley of Bellingham, WA asked how to get those great Finnish punk records we raved about. Well, now there's two ways:

- 1) You can order some of them from Rough Trade (see ad for address). Call them to find out exactly which records they have before ordering.
- 2) You can order all of them from P. Tuomanto--c/o Voitto Vasko--76780 Lamminku--FINLAND; you can order the BAS-

TARDS EP, the Propaganda compilation LP, and upcoming RIISTETTY and APPENDIX LPs from Propaganda--Box 393--00101 Helsinki 10--FINLAND. LPs are \$9, 12" EPs are \$6, 7" are \$3. For postage, check the add in our Finnish scene report in MRR #3.

If you want great non-stop thrash, don't miss out. By the way, James, I'm glad they sing in Finnish--I hate it when people from other countries try to copy English punk bands. India probably will be the next hardcore paradise!

Finally, I mentioned in MRR #1 that we'd be including some reviews of books and movies in our review section. Unfortunately, nobody's bothered to write any. Don't you punks read? We just don't have the time to do it ourselves.

We'd appreciate any intelligent reviews of books about countercultures, rock music, politics, economics, or social movements. Please keep them short or make them highly sophisticated analyses. We're not printing any long reviews that just blather on about nothing. For the proper format, consult any scholarly journal. Movie reviews should be short and to the point, unless they deal with extremely complex issues that demand lots of consideration. Please note: we reserve the right to refuse or respond to any material submitted for publication. Also, send us a copy of what you write and keep the original, because we can't afford to return things we don't use. Thanks.

That's all for now, folks.

U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S.

AFFECTIVES - "Unrequited Love" 12" EP

If the CONTRACTIONS were from New York and sung about typical teenage themes, this is what they'd sound like. The AFFECTIVES play inoffensive pop-rock with an occasional good hook, but there's nothing here that'll make you sit up and really pay attention. "You Hate Me" is a catchy teen lament. (JB)
(Crisis Cross--P.O. Box 459--Radio City Station--N.Y., NY 10019)

G.G. ALLIN - "No Rules" EP

Hey, this is even better than G.G.'s usual garage punk offerings, being faster, tighter, and minus sexism. Amazing! The background choruses turn "No Rules" into a classic, but this guy still serves as a constant reminder of how absurd people can be. That's a recommendation. (JB)
(Orange--639 Broadway--Box 902--New York, NY 10012)

ANTI - "I Don't Want to Die in your War" LP

The most intense thrash album from L.A. is quite a while. The music is pretty generic, but it's also plenty loud and fast. Lyrically, ANTI range from intelligent ("Flight War, Not War", the title track, and "The Cycle") to the asinine MORONIC WASTED YOUTH level ("Poseur" and "I Hate You"). Go for it if you can't get enough thrash punk, but not if you're searching for something unusual. (JB)
(New Underground--4305 W. 153rd St.--Lawndale, CA 90260)

AMPS - "Wall of Flowers/Suicide Note"

Are the AMPS one of the missing links between the 60s and the 80s? Perhaps. "Flowers" is 60s-style garage rock with overlong guitar leads and anti-censorship lyrics. But besides guitars, a gradually accelerating tempo, and one of those goofy axe solos that only untutored musicians can produce, make the flip a stronger and more modern song. Pretty cool record. (JB)
(Faster Fidelity--P.O. Box 326--Millwood, N.Y. 10546)

AUTHORITIES - "Soundtrack for Trouble" EP

Musically, this is sorta like early F.S.O.L. or BAD RELIGION, which is nothing to complain about. Lyrically, it has your basic punk themes, but there are a few lines which almost negate the sentiments because of the ignorance displayed. For example, on "Achtung," a don't-drop-the-beat song, they say, "The Russians say they don't want war, but that's because they're on top." They then go on to say that you can't believe anything the government says, so why do you believe the Russians have military superiority, which most experts deny. Also, in the anti-police song ("I Hate Cops"), the line "cops are all niggers" comes up. Huh? Then how come they're always busting and hassling Blacks? Wise up, guys! A little knowledge is dangerous, but the record still sounds good. (TY)
(Selectra--216 Patricia Ave.--Stockton, CA 95210)

AFFLICTED - "Snuff Squad" cassette EP

Four very well-produced tracks of slower, more powerful British-style punk, without the Oi posing. At first, it didn't do much for me, but after seeing them live, I like the tape a lot more. Watch for wax. (TY)
(Dan--1153 San Anselmo Ave.--Millbrae, CA 94030)

BIG BLACK - "Lungs" 12"

This Chicago band produce an original sort of quasi-industrial sound reminiscent of early PERE UBU and DEMEN-TIA PRECOX. There's all sorts of weird frills and noises that suggest hammers hitting anvils and pistons driving machines. But don't think these guys are arty--their music has a vague punky sensibility and primal hypnotic rhythms. If depressed factory towns like Gary, IN ever need a theme song, they should turn to BIG BLACK. (JB)
(Ruthless--P.O. Box 1458--Evanston, IL 60204)

BIG BOYS - "Fun, Fun, Fun" 12" EP

A real mixed bag. The BIG BOYS are at their best when they play punk ("Fun.."), thrash ("Apolitical"), or jittery punk-funk like the MINUTEMEN ("Nervous" and "Prison"). When they branch out, they totally blow it. Here they butcher KOOL & THE GANG's "Hollywood Swinging" and do awful FIC BAC imitations ("We Got Soul") that must be aimed at audiences in New Wave discos or something. This gets a qualified recommendation at best. (JB)
(Moment--P.O. Box 12424--Austin, TX 78711)

BRUCES - "I Don't Care" cassette EP

As unlikely as the name of the band is, their music turns out to be really cool modern day thrash, albeit quirky. Seven songs which are a bit under-recorded, but that is more than compensated for by the fun and assegy put out. (TY)
(S. Briscoe--763 Bird Ave.--San Jose, CA 95125)

ALEX CHILTON - "Live in London" LP

This was recorded in 1980 with the SOFT BOYS as a back-up band. He covers old ghosts like "The Letter" and "September Gurls," as well as R & B and rockabilly. Better sounding than most of his latest work. Chilton is the only guy that could musically give FLIPPER a run for the, uh....money. A current pick hit. (RF)
(Aure--10 Kendall Pl.--London W2--ENGLAND)

CLAUDE COMA & THE 1.V's - "Art from Sin" LP

A garage rock record with punky and psychedelic overtones. Most of it is pretty uninspiring (especially Side 2), but they do come up with occasional nuggets like the punked-out "Let's Go to Hell" and the catchy, scathing "Minimum Wage." The lyrics are more intelligent than usual for this genre. Worth a listen. (JB)
(Government--5210 Adams Ave.--San Diego, CA 92115)

CRUCIFIX - "1984" EP

An unexpectedly strong release. CRUCIFIX may look like English punks, but they definitely have that American intensity. "Prejudice" and "Rise and Fall" are two songs played at thrash speed that are both powerful and distinctive. Real great stuff! "Steelcase Enclosure" is far less interesting, and Sothira's wonderfully raspy vocals are mixed a bit too low, but this 7" stands spikes and shoulders above their 12" debut. (JB)

(Freak--P.O. Box 331--S.F., CA 94101)

CRAMPS - Transylvanian Tapes LP - False from the Cramps LP

These are two separate "disques especiales," as they say in the biz. They're made up of demos from the real early days, as well as comical Chris Spedding sessions and the wild Chilton tapes. There's live versions of obscurities and B-sides of singles. This should satisfy you while lax stays nailed to the parlor T.V. (RF)

(bootlegs)

CRIS DEATH - "Spoil Your Party" cassette EP

A young band hailing from the Philly area. Their sound falls somewhere between some generic English punk bands and 7 SECONDS. As they're pretty new, I'm sure they'll be refining that shortly. (TY)

(903 South Park Ave.--Audubon, PA 19470)

DEAD KENNEDYS - "Halloween/Saturday Night Holocaust"

Not one of the DK's finer moments. "Halloween" is too rock-oriented and makes me long for the MISFITS' song of the same name. "Holocaust" starts out like an art-damaged neo-psychedelic track on the WITCH TRIALS EP, then sercifully snaps into a fine older-type DK's punk song. Good lyrics as usual, but... (JB)

(Alternative Tentacles/Faulty--633 N. La Brea, Ste. A--Hollywood, CA 90028)

DEAD KENNEDYS - Plastic Surgery Disasters LP

The DKs are the only group around whose new releases I approach with the same expectation, apprehension, and critical ear that I did for each new STONES record 16 years ago. You just know slot of thought, work, and possible innovation will be invested in the grooves. Whether a self-appointed or media-chosen representative of "punk," Blafra must be carrying alot of weight on his shoulders. As for the record, side 1 is more like their live selves and more like their earlier recordings. No real let-down, though there are no immediate "classics," either. Side 2 contains longer, more dramatic, and varied pieces which, while bravely breaking the norm, can be very trying. I'll try more later. Meanwhile, the DKs keep subverting middle America. Keep it up. (TY)

(Faulty)

DESCENDENTS - Milo Goes to College LP

This L.A. garage punk group bids farewell to vocalist Milo. Well-produced and snappy-fast, they are as tight and fun as they come, somewhat reminiscent of the DICKIES. The songs cover teenage problems like conformity, parents, drugs, and suburban life. One disturbing note--in "I'm Not a Loser," they resort to the all-too-prevalent "you fucking homo" name-calling. Maybe these teenage insecurities will ease up after graduation. (TY)

(New Alliance--P.O. Box 21--San Pedro, CA 90733)

DOUBLE CROSS - "Here to Stay" cassette EP

A 15-song demo from a wine country band whose influences are M.A.D. and CODE OF HONOR, among others. They've got a real tight, thrash-oriented attack. It's not too distinctive yet, but I wouldn't be surprised to see them develop into something special as time goes on. (TY)

(657 Denmark St.--Sonoma, CA 95476)

END RESULT - "The Seven Year Locust Returns" cassette EP

Minimalist art-noise meet hardcore attitudes, with some Japanese musical influences. Huh? They sound a bit like early TUXEDOMON, the SCREAMERS, or maybe a rawer UNITS with intense lyrics. (TY)

(S. Smith--4558 S. Paulina--Chicago, IL 60609)

EVEN WORSE - "House or Rat/1984"

These two live songs by New York's EVEN WORSE are a bit sloppy and incorporate some HM guitar damage, but the band's sheer exuberance and ~~chutney~~ easily manage to overcome such piddly faults. They've got a chaotic, amateur charm all their own, and the singer's sarcastic onstage raps sound frighteningly like mine. Yeah, I like this record, especially "House or Rat." (JB)

(Worse than You--c/o Corradi--249 Eldridge St.--Box 14--NYC, NY 10002)

ESSENTIALS - "Fast Music in a Slow Town" EP

Cool pop-punk, maybe the closest thing to hardcore that can be found in south Florida. All the songs except "Johnny" are real sippy and guitar-heavy, so if you're looking for basic rock and roll fun, this is for you. (JB)

(Safety Net--P.O. Box 4946--Fort Lauderdale, FL 33338)

EXECUTIONER - "1-9-8-4" cassette EP

A strong, driving thrash sound with interesting twists and great lyrics. Another fine young band emerges from the South Bay, which was the home of punk rock in the 60s. Tim Tanooka said they were excellent; he's right. (TY)

(Dave Burke--1929 Fillmore St.--Santa Clara, CA 95050)

FANG - "Land Shark" 12" EP

Eight-song release that captures their older sound (somewhere between FLIPPER and CRUCIFIX) and a faster-paced raging style. Very tight, with lots of distortion, lyrics of a vague, cryptic, humorous, and sometimes dubious nature. (TY)

(c/o Tom Flynn--2146 Bonar--Berkeley, CA 94702)

FLIPPER - "Get Away/The Old Lady that Swallowed the Fly"

Even though I think that everyone in FLIPPER is^{ah} egotistical, self-indulgent asshole (except the ever-cool Ted), I've got to admit that they've put out some truly great singles. "Get Away" is no exception, with its powerful driving beat, noise guitar, and clever, venomous lyrics. The 33 1/3 rpm flip is another humorous, annoying novelty, but "Get Away" makes this one a must. Amazing cover, too. (JB)

(Subterranean--577 Valencia--S.F., CA 94110)

FARTZ - "World Full of Hate" 12" EP

Not quite up to the standard set by their debut EP, but still excellent. Some of the thrashers run together indistinguishably, and slower Metal songs like "Here's" and BLACK SABBATH's "Children of the Grave" don't cut it, but in general, the same qualities that made their 7" so great--snarling vocals that could strip the paint off walls, raging instrumental power, and perceptive lyrics--are well in evidence on this 12". If you play it loud enough, you can a) make the Silent Majority wilt with "Bettle Hymn of Ronnie Reagan," b) do agit-prep work on the R.C.P. with "Don't Want no Gun," c) put fascists on the run with my fave "Take a Stand (Against the Klan)," d) drive your nosy neighbors crazy with any of these 16 tracks, or e) manage all of the above. This record's an all-purpose ass-kicker, so use it. (JB)

(Faulty)

FASTBACKS - Play Five of their Favorites" 12" EP

This refreshing, buoyant platter of pop-punk would have been highly recommendable even if it didn't have one of the best songs of '82 ("In America") on it. Seattle's FASTBACKS rely on amphetamine velocity and memorable songwriting to fuel their better compositions ("No Lethal Hope" and "Veit"), and on ingenious changes of pace for the stunning "In America." Enoreous fun! (SS)

(No Thrash/Safety First--P.O. Box 5940--University Station--Seattle, WA 98105)

FATALITIES - "Yeah, Right" cassette EP

Medium-fast punk, FLIPPERish drone, sharp lyrics ("Reaganomics"), funny lyrics ("Gotta Piss"), and really dumb lyrics (especially in the xenophobic "It's Time for the Bomb Again"). They also throw in the kitchen sink, and have a 'zine called Corrupted What. (TY)

(c/o Lopsided--5 DeForest Lane--Box 171--Lagrangeville, NY 12540)

FEAR - "Fuck Christmas/Blasp Christmas"

A 44-second ditty that sums up my feeling about the depressing "holiday" season. The B-side is for the radio. (TY)

(Slamh--P.O. Box 4888--L.A., CA 90048)

5.0.5.1. - "El Salvador" EP

A very hard-to-come-by EP by this San Diego group. The music is medium-paced punk with occasional rapid-fire outbursts. The production is very powerful and English-like, and the words are really good, covering cliquishness, religion, paranoia, and intervention in Central America. (TY)

(out of print)

FREEZE - "Guilty Face" EP

More "Boston-paced" music from this Cape Cod outfit, no letdown from their previous material. The playing is solid, tight, and inspired, with good hooks all around. As the liner notes say, "this record has been inspired by warmongers, social pressures, police oppression, and rednecks....their necks are getting redder." (TY)

(Modern Method--268 Newbury St.--Boston, MA 02116)

HUSKER DU - "Everything Falls Apart" LP

This is it! The HUSKERs have finally come up with a great studio album, and if it doesn't put them right up there with the top bands, then everyone's lost their hearing listening to too much FLIPPER. This LP has got the power of their live performances, combined with a clean, crisp recording quality. Even if they can't play Risk too well, they sure can play music. (TY)

(Reflex--731 Pontiac Pl.--Mendota Hgts, MN 55120)

J.I.A. - "Corporate Interest" cassette EP

From the foothills of northern California's Sierras come JUSTICE IN AMERICA, blazing a trail with great thrashing lyrical assaults on the contradictions of life in the U.S.A. today. Very tight, very powerful, and the sentiments are right on the money. (TY)

(Sandy--324 Joe Rd.--Grass Valley, CA 95945)

LAST - "Up in the Air" EP

Wow! The LAST have finally reverted to their earlier fast and raw form on 2/3 of this EP. "Up in the Air" is a super cut with great 60s organ swills and a short but sweet psychedelic guitar break. "Wrong Turn" is almost as good, but "Lepor Colony" has an awful, pretentious chorus. Still, it's good to see the LAST get back a bit closer to the roots. (JB)

(Warfare--P.O. Box 25439--L.A., CA 90025)

LOST GENERATION - "Never Work" EP

The A-side has a very long slower punk song that rags on working; the B-side has three thrashers, the best being a great anti-drug song called "Mind Control." They also do a breakneck speed version of "Lucy in the Sky with Diamonds." But guys, why "just another bitch?" Are you just another bunch of "punks?" (TY)

(Incus--272 Benham Ave.--Bridgeport, CT 06604)

MINUTEMEN - "What Makes a Man Start Fires?" LP

Do I really have to describe them after they've put out so much vinyl? No radical departures here, as their whole style is a continuing radical departure. You'll know if you like them by now--I sure do. (TY)

(SST--Box 1--Lawndale, CA 90260)

MUTANTS - "Fun Terminal" LP

A good pop album that could have been a great pop album. The songs still have a thousand hummable hooks and the background vocals are as coy as ever, but what the fuck happened to the heavy dual guitars that feature so prominently in the MUTANTS' live shows? Unfortunately, they've been almost obliterated in a mix which overemphasizes Fritz's weird voice. The same "wlapifying" technique turned the GO-GO'S into stars, but what happened to the MUTANTS' earlier demo tape to provide a contrast and illustrate their real potential. (JB)

(Quality--380 Birchmont Rd.--Scarborough, Ontario M1K 1M7--CAN)

MASSACRE GUYS - "Dovell's Slide" cassette EP

The Mermans must be shitting! This young band combines thrash pacing with elements of jazz, pop sensibilities, and intelligent lyrics to produce a clean (too clean?), distinct sound that you'll hopefully soon find on vinyl. (TY)

(c/o N-Block--1588 Princeton Ave.--Salt Lake City, UT 84105)

MISSION OF BURMA - "vs." LP

Boston really loves its rock 'n' roll. MISSION OF BURMA aren't hardcore or the typical Boston bar band. This first album is faster and louder than their other stuff, at least most of the time. The almost accidental meshing of the guitars is better than ever. (RF)

(Ace of Hearts--P.O. Box 579--Kenmore Stn.--Boston, MA 02215)

NEGATIVE APPROACH - "Can't Tell No One" EP

Another Tough and Co midwest classic along the lines of the FLIX and the NEGROS. All ten songs are snappy, even when they aren't totally feet, but, uh...the lyrics will make you understand their name, because they're sick sick sick of all this pressure pressure pressure or something something something. (TY)

(Tough & Co--P.O. Box 716--Mumee, OH 43537)

OCTOBER DAYS - "Do the Right Thing" 12" EP

This group from Connecticut decided to move to the sunny climes of SoCal, with it's recording advantages. Their new release is a 5-song effort that with a sound somewhere between early SHATTERED FAITH and the DREAM SYNDICATE. It has the edge of punk, the vocals of pop, and the structure of more melodic rock. A good effort. (TY)

(Aim--6733 Greenleaf--Whittier, CA 90601)

OVERKILL - "Hell's Getting Hotter" EP

The long-awaited debut of this medium-fast metal punk band. The songs are positive, spirited, and catchy, with lots of power to 'em. (TY)

(SST--Box 1--Lawndale, CA 90260)

PANTHER BURNS - "Blow your Top" 12" EP

Not as hot as before. In fact, this is contentably, or even "whichwayyougoinsilly." Still, the PANTHER BURNS have that certain--dim the lights--"mysterious" edge. "Panther Man" makes the STRAY CATS sound like a showbiz newjob. Keep cool, fans, 'cause ol' Gustav is already lookin' for a hotter band. (RF)

(Animal, dist. by Chrysalis)

POLICE STATE - "Police State/Rich Punks" cassette

A new East Bay band, including ex-INTENSIFIED CHAOS person Brad, Jake, and Jake's mom on guitar. This is real good bone-crushing hardcore with a British feel. I'm looking forward to seeing them live. (TY)

(Jake Smith--3024 Wheeler--Berkeley, CA 94705)

POP-O-PIES - "The White" 12" EP

Perfect! Captured on record before they become a "good New Wave" band. Anybody that's from New Jersey, has worked in a bakery, thinks California is funny, and will play one chord for an entire song, is O.K. with me. (RF)

(415--P.O. Box 14563--S.F., CA 94114)

RF 7 - "Fall In" 12" EP

Musically, I like it better than their LP, but the words are, uh, confused, to say the least. They put it best is one of their own songs, where it's admitted that they "haven't the faintest idea what [they're] trying to say." And they prove it--"666 Head" contains some retarded racist shit; "Revolutionary Worker" attacks the R.C.P. for all of the wrong reasons; "Vampire lady (Coke Whore) is just what I need." I don't go on, but so help me God, (TY)

(Snake Seven--7230 De Soto Ave.--Suite 104--Canoga Pk, CA 91303)

RIK L. RIK - "Dominique/Soul Power"

Remember NEGATIVE TREND as they appeared on the old Tooth and Nail compilation? Well, Rik L. Rik was a member of that seminal outfit, and now he's back with a new single. The A-side is an overproduced, almost syrupy psychedelic number. The B-side is better though, sounding like a cross between the early SLEEPERS and late IGGY. (TY)

(82 Rite--P.O. Box 3941--Hollywood, CA 90023)

RANK AND FILE - "Sundown" LP

The Kinman brothers could pull any sound off. The WHO, the VELVET UNDERGROUND, any real rock 'n' roll. I'm biased. If I didn't think the DLS were better, I'd really like this record. But there was something about the way the DLS could play "Mr. Big" right before the EVERLY BROTHERS' "Cathy's Clown" and be more energetic and original than RANK AND FILE will probably ever be. But Chip and Tony are different now. They're friendly! Shit, they're almost as warm as Springsteen. (RF)

(Slash--P.O. Box 4888--L.A., CA 90048)

REAL KIDS - "Outta Style" 12" EP

Alright! The REAL KIDS have been resurrected for the benefit of all. Their forte--60s pop-punk; their trademarks--heavy guitars, sizeable hooks, and the plaintive voice of John Felice. Here the combination works best on the seductive "No Place Fast," the driving "Sonatales," and the rock 'n' rollin' "It's Been Real." The production could be dirtier, but this is still super bad Boston bop. (JB)

(Star Rhythms--P.O. Box 54--Malden, MA 02148)

SEISMIC WAVES - "Fucking Fashions" cassette EP

A spirited young band from outside Chicago. They play a variety of styles on this tape, ranging from the FLIPPERish "Fucking Fashions" to the thrashed-out "I.R.S." to the "funnypunk classic," "Burn, Jane Byrne." The lyrics to "Morton Grove" are a bit muddled, but SEISMIC WAVES have potential. I just hope they get some gigs. (JB)

(lost the address--we'll print it next time)

SUBURBAN MUTILATION - "Daddy was a Nazi" cassette LP

These guys get "worse" all the time. They even make DEMENTED YOUTH and LENNONBURGER look good. If you don't love the thrashed-out noise these jokers make, then you better go back to '77. Armed with psychotic stuff like this, I'm ready for the future. (TY)

(c/o Norb--708 St. Joseph St.--Green Bay, WI 54301)

SILLY KILLERS - "Not that Time Again" EP

Musically, this is a neat garage record with both punk and rock overtones. In the midst of all the new political thrash bands, the SILLY KILLERS actually sound somewhat refreshing, even though they employ older stylistic devices. But the lyrics--yeechhh! I'm getting real sick of all this sexist and homophobic shit coming out now. Just because you guys are insecure about your own sexuality, you don't have to foist it on others. (JB)
(No Threes--5940 U-Station--Seattle, WA 98105)

SHATTERED FAITH - LP

A really unpleasant surprise. Musically, it's more of the standard SHATTERED FAITH sound--mid-tempo punk with melodic choruses and occasional heavy metal guitar frills--but the production is too restrained and their newer material is less engaging. Worse, the live side is filled with standard rock and roll bullshit (Don Kirschner-like theros, artificially heightened applause, inane raps like "God bless you"), and the studio side is just as bad enough, but "U.S.A." plumbs the depths of ultra-patriotic retardation and makes it clear that earlier cuts like "Reagan Country" should be taken a face value rather than as satires. If this is L.A., give me Boston. (JB)
(Prophet, dist. by Thunderbolt)

SUPER HEROINES - Cry for Help LP

Help! The SUPER HEROINES fancy themselves the cutting edge of the oh-so-trendy "horror rock" now emanating from L.A., but despite their pretensions, this LP showcases little more than regurgitated Heavy Metal. In a word, awful. Bemisbrain should concentrate on releasing more MODERN WAR-PARE material. (JB)
(Bemisbrain--200 Terminal Ave.--Long Beach, CA 90803)

THROBBERS - "Unrequited Hardon/Dear One"

A neat little garage pop record by some clever Chicago teens. Acoustic-type guitars create a bouncy background for the hilarious lyrics and catchy chorus in "Hardon," which describes an all-too-typical situation facing males. "Dear One" has more of a 60s pop feel. Not bad for a first effort. (JB)
(no label name, no address)

TOXIC REASONS - Independence LP

The TOXIC REASONS finally have their own LP after two 7" EPs and cuts on various compilations. Here, they re-do their first single, cover MAX FROST & THE TROOPERS' "Shape of Things to Come," and rip through the whole gamut of their live set--punk, reggae, punk, and thrash. The liner notes are great and there's a glossy magazine included. A must. (TY)
(Risky--1280 2nd Ave.--S.F., CA 94122)

T.S.O.L. - Beneath the Shadows LP

From their inception, T.S.O.L.'s finest efforts used both hardcore energy and a fiery dramatic tension to fuel their compositions. Sadly, there's surprisingly little excitement or drama on their latest LP; instead, they've opted for a heavily atmospheric approach to hold together a set of weak post-punk songs. I will always admire T.S.O.L.'s contributions to the California punk scene, but I cannot recommend this record. (SS)
(Faulty)

TAR BABIES MECHT MENSCH - cassette EP

Two absolutely great bands from Madison who have had cuts on the Masthouse compilation. Both bands are recording with Bob of HUSKER DU, and hopefully will have some vinyl out soon. If it's half as good as this tape, we're in for a treat. (TY)
(Robin Davies--311 S. Fen--Madison, WI 53704)

U-BOATS - "Government Ripoff/Breakout Tonite"

This sounds like U.K.'-78, not FLA-'82--you know, that slow-paced Oi sound. The best part is the totally fuzzed-out guitar. (TY)
(Zow--3126 E. 4th--Zephyrhills, FLA 33599)

VARIOUS ARTISTS - Rat Music for Rat People LP

Live recordings, ostensibly taken from various shows produced by Paul Rat around the Bay Area over the last six years. This contains cuts by the DKS, FLIPPER, D.O.A., CIRCLE JERKS, BLACK FLAG, T.S.O.L., BAD BRAINS, CRUCIFIX, and the late, great DILS and AVENGERS (though the latter two's cuts are from past their prime). Most tracks are good quality, so this album should do well. (TY)
(Gol--1230 Grant Ave.--S.F., CA 94133)

VARIOUS ARTISTS - Annoy Your Neighbor with this ... cassette

From Chainsaw fansine, this collection ranges from hardcore to hard noise. On the noise side, we have SMERSH (a lot like the SCREAMERS), SENSELESS MATE, BLIGHT, and ATTRITION. There's slower punk by ROACH MOTEL and the BAD SEEDS, and a few cuts that have already been out on record (CRACKED ACTOR, ANGRY SAMOANS), but the hit for me was Canada's SUBURBAN MENACE, a totally great group. (TY)
(Chainsaw--Box 5356--Bethlehem, PA 18015)

VARIOUS ARTISTS - Amuck LP

A compilation of Arizona bands. One side is arty/experimental, which I'm not competent to comment on. The other side is a mix of thrash, punk, New Wave, and experimental. Probably an up-to-date anthology of Phoenix today. Faves are JODY FOSTER'S ARMY, SOYLENT GREEN, and the MEAT PUFFETS. (TY)
(Placebo--5820 N. Virginia--Phoenix, AZ 85035)

VARIOUS ARTISTS - Mindrocker LP (volumes 1, 2, and 3)

Three new releases of 60s punk re-issues, à la Pebbles. Volume 1 focusses on California bands like the BROQUES and the OTHER HALF; #2 has mostly Chicago-area bands, including the DEL-VETTS and the great SHADY DAZE; #3 is a potpourri and includes the MYDLE CLASS and the classic BALLOON FARM cut, "A Question of Temperature." These are the lesser-knowns, the equivalents of 90% of today's punk bands, who managed to put out that one great single before fading into obscurity in one flash of purple Owley. The sound quality on these records is stupendous, soachow enhanced to today's standards. Now you can compare these old gems to today's neo-psychedelic bands, and guess who pales in the comparison? Have on! (TY)
(Line--16 Pa. Highway Strasse 16--D-2000--Hamburg 76--W. GER.)

VARIOUS ARTISTS - Kitten Kompilation cassette LP

A potpourri of Minneapolis-St. Paul bands, all on the punk side to varying degrees. My faves are GROUND ZERO and WILLFUL NEGLECT. Thank HUSKER DU, who also appear here, for this project. Unfortunately, the tape is already out-of-print. (TY)
(Reflex--731 Pontiac Place--Mendota Heights, MN 55120)

VARIOUS ARTISTS - No Core cassette LP

Four groups--COLGON, NO LABELS, NO ROCK STARS, and CORROSION OF CONFORMITY--share this effort to show the world that Hardcore lives in the American South. Well, if this is representative, it not only lives, it thrives! The cassette's cover sums it up; it shows a Rebel flag being burned. (TY)
\$4 to 1005 St. Mary's St.--Raleigh, NC 27605

VARIOUS ARTISTS - Rodney on the ROQ 3 LP

Like the earlier volumes, one side is punk and one side is pop. Lots of the bands are new to vinyl, including KENT STATE, ILL REPUTE, CATCH 22, and RED SCARE. The vets are GH 3, J.F.A., NO CRISIS, PARIAN, and RUDI from Ireland. Most of Side 1 is anthemic, melodic punk. I won't deal with the flip except to say that the BANGLES track is much rarer than their EP. (TY)
(Poshboy--P.O. Box 38861--L.A., CA 90038)

VARIOUS ARTISTS - Valley Fever cassette LP

This compilation from Tucson is an admirable effort. The tape features good production and wide variety of bands. There are punk bands like CONFLICT, who have a strong thrash attack, and the URBAN GUERRILLAS, who have a garage tinge like the CHURCH POLICE--grinding, profound, and original. The defunct SELDOMS do a JAD FAIR imitation, GREEN ON RED have a live track that's not as good as the stuff on the EP. (TY)
Jello Biafra playing with the PANTHER BURNS. There's other pop, electronic, and psychedelic cuts that have a certain spark. Something for everybody, and a chronicle of Arizona's musical history in one package. Let's have some more, Lee. (RS)
(Iconoclast--4447 E Eastland--Tucson, AZ 85711)

VARIOUS ARTISTS - Sudden Death

Yet another L.A. compilation, and like most of the others, this is well worth the cash. The sound quality is mostly good, and it features well-knowns like RED KROSS, and JODY FOSTER'S ARMY, barely knowns like the SINS, YOUTH CONE MAD, and SIN 34, and unknowns like MORAL DECAY, CRANKSHAFT, SADIST FACTION, the DEMENTED, the NAUGHTY WOMEN, and DEAD YOUTH. My faves are J.F.A., SIN 34, and RED KROSS. (TY)
(Snake 7--7230 De Soto Ave. #104--Canoga Park, CA 91303)

VARIOUS ARTISTS - There is More cassette LP

A follow-up to Is That All There Is?, and from start to finish, it's a blitz. Made up mostly of Ohio bands like ZERO DEFEX, the AGITATED, STARVATION ARMY, the URBAN MUTANTS, the OFFBEATS, the DARK, and the IDIOT SAVANTS, it's a total joy. For only \$2, you're really a jerk if you don't send away for it. (TY)
(Jim--c/o Slam--P.O. Box F-68--Akron, OH 44308)

VARVE - "Bamboo Curtain" EP

San Francisco's most provocative all-girl outfit have preserved much of their garage charm on this debut single. "Bamboo Curtain" and "The Plan" retain too much artiness to connect as good pop songs, but "Erotic Frigidair" has a pleasant melody and a bouncy guitar riff to recommend it. Above average. (SS)
(Risky--1280 2nd Ave.--S.F., CA 94122)

WASTED TALENT - "Self-Rule" cassette EP

I think this will be out on an album soon. It's very sparse and boss-heavy thrash. I'm not sure I like the singing that much, but the words are all great, and, given time, I'm sure their sound will become more cohesive. (TY)
(Greta--402 S. Buzzrows St.--State College, PA 16801)

WILLFUL NEGLECT - LP

Too bad--the music is really tight and furious, and some of the songs are well taken, but this young band is plagued by the same lyrical problems that many other hardcore groups have in the area of regressive sexual attitudes. Punks have gotta get beyond stupid sexual stereotyping and homophobia. These are the predominate values of the society we supposedly despise, so why carry them into our own? especially in "Abort the Mission." (TY)
(Neglected--49 Battle Creek Pl.--St. Paul, MN 55119)

WHAT - "Gloria/Time Won't Let Me"

The WHAT are an all-female group from the Midwest, and they've made one of those records that's so bad it's good. You know, the SHAGS syndrome. "Gloria" is an amateur but straightforward cover of the PATTY SMITH version (!); the B-side contains a complete hatchet job of the OUTSIDERS' old classic, replete with out-of-tune guitars, off-key harmonies, and imprecise instrumentation. Yuk it up! (JB)
(no label name, no address)

U.K.

U.K.

U.K.

U.K.

U.K.

U.K.

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U.K.

U.K.

ABRASIVE WHEELS - "Burn 'sa Down/Urban Rebel"

More urgent and exciting than their debut 7", this single boasts two vibrant street anthems which update the '77 punk style into the 80s. A powerful guitar mix combined with a slashing vocal attack merge especially well on "...Rebel," even though the flip is almost as good. ABRASIVE WHEELS have become a definite contender. (SS)
(Riot City, dist. by Rough Trade)

ADICTS - "Chinese Takeaway" EP

A letdown. The ADICTS' newest funnypunk release is neither as funny nor as punky as their earlier efforts. The band is clearly capable of making entertaining music, but on this EP inferior material and overly clean production result in yawns rather than laughs. That doesn't bode well for their new album. (JB)
(Razor, dist. by Rough Trade)

AFTERMATH U.K. - "Freedom Fighters" EP

This is a fine record. It's very slow amateur punk, but it's got haunting pop vocals and other distinctive qualities that make it stand out. For example, "Freedom Fighters" has a reggaeified structure and twin guitars, one sparse and one ultra dense, which complement each other perfectly. Way cool (JB)
(Red Star, no address)

ANTI-NOWHERE LEAGUE - "For You/Ballad of J.J. Decay"

God, a real disorienting week. First, an intelligent record from the EXPLOITED, and now this--a strong pop-punk single with halfway decent lyrics from the biggest geeks around. Both sides benefit from good English production, have good hooks, and stick with you. I give up. (TY)
(WXYZ, dist. by Rough Trade)

BLITZ - Voice of a Generation LP

A 50-50 proposition. The strongest tracks are the ones with the cool back-up soccer chants--really powerful punk. And then there's the others, either too sparse, over-produced, or just plain lame (like their cover of LOU REED's "Vicious"). (TY)
(No Future, dist. by Rough Trade)

BORN B.C. - "Power and the Privilege" EP

On one hand, it's slow, repetitive U.K. punk. On the other, it's so raw and weird that the instruments seem to turn into vacuum cleaners and electric saws, while the vocals become eerie FIL-type drones. Definitely odd. It might even grow on me. (TY)
(Xcentric Noise--17 West End Rd.--Cottingham--No. Humber-side HU16 5PL--ENGLAND)

CRIMINAL CLASS - "Fighting the System/Soldier"

This one's got little to offer except very nasty Oi vocals. "Fighting..." is a reggae-influenced number that doesn't really go anywhere, and "Soldier" is tedious Britpunk that wouldn't even disturb your grandmother. (JB)
(Inferno, dist. by Rough Trade)

CHELSEA - "Stand Out/Last Drink"

CHELSEA seem to have fallen into a stylistic rut in their latest single. While the production factors are raw (a welcome change), CHELSEA have galvanized the hooks and choruses from their last two singles and album into an effective but unoriginal package. The lyrics, too, tend to degenerate into the predictable. (SS)
(Step Forward, dist. by Rough Trade)

CHRON GEN - "Outlaw" EP

CHRON GEN's polished '77-style pop-punk may not be very exciting to listen to, but their emphasis on accessibility and politically astute lyrics make this EP an above-average one. "Outlaw" draws an especially convincing point on fashion vs. content in contemporary punk, while "Behind Closed Doors" addresses the subject of abortion somewhat ambiguously. Catchy and enjoyable. (SS)
(Secret, dist. by Rough Trade)

COCK SPARRER - "England Belongs to Me/Argy Bargy"

Long lost proto-Oi band COCK SPARRER have unexpectedly returned. This new release showcases their peculiarly melodic, buzzing guitars, and high-pitched vocals which sound like a cross between soccer choruses and the singing of certain glam-rock bands from the '72-'74 era (SWEET, SLADE, etc.). Though "England..." is avowedly an attempt to take the Union Jack back from the extreme right and make it a symbol for all Englishmen, it still reflects a reactionary world-view where petty nationalism is glorified. (JB)
(Carrere, dist. by Rough Trade)

CRASH - "Fight for your Life/CRUX - "Keep on Running" 12" EP

One record with a separate band on each side. In the No Future world, this is an appropriate move, because one side is punk, the other Oi. CRASH is the punk band, and they're similar to many of the bands on that label--anthemic songs & in BLITZ, CRUX are more like the EXPLOITED or the 4 SKINS, only sorta low-key. "I'll Die with my Boots On" is the epitome of Oi topics, but "Streets at Night" is the better song. Nothing exceptional here. (RS)
(No Future, dist. by Rough Trade)

DAMNED - "Dosen Girls" EP

More snappy pop-punk from the DAMNED, complete with organ, synthesized marimbas, and music hall singing. This may be a far cry from "Neat Neat Neat," but it's got an undeniable charm of its own. There are even--dare I say it?--some tasteful guitar licks amid the overall silliness. (JB)
(Bronze, dist. by Rough Trade)

DESTRUCTORS - "Jailbait" EP

A fairly unremarkable follow-up to their pretty decent first LP. It would help a lot to have a lyric sheet, especially since a couple of songs ("Sewage Worker" and "Jail Bait") are not even clear enough to tell whether they're serious or not. If they are serious--note the sexy/sextist cover--it would contradict their otherwise progressive views. (TY)
(Illuminated, dist. by Rough Trade)

DIRT - Never Mind Dixie, Here's the Bollocks LP

This live LP (EP?) by DIRT captures all of the raw intensity of their exemplary debut, and fuses it with a punky venom that's quite irresistible. Admittedly, the songs on this record vary considerably in quality, but their fiery version of "House of the Rising Sun" is alone worth the price. (SS) (Craos, dist. by Rough Trade)

EXPULSED - Governament Policy/Make it Alone

This sounds like the better side of VICE SQUAD. I'll just leave it at that. (TY) (Riot City, dist. by Rough Trade)

EXPLOITED - "Computers Don't Blunder/Addiction"

A lot's been said about this band being a bunch of moronic yahoos, much of it probably justified, but on this record there's evidence to the contrary. "Computers..." is a great anti-militarist song about the possibility of technology-induced holocaust. The B-side is as strong an anti-drug song as you'll find. The music is fast and powerful. (TY) (Secret, dist. by Rough Trade)

FIYS - "Last laugh" EP

The title song shows lots of promise on this, their third 7". Pretty e-punky stuff, but the B-side cuts are pretty unexciting. (TY) (Rondelet, dist. by Rough Trade)

4 SKINS - "Low Life/Bread or Blood"

Surprisingly good for these normally boring Oi-otars. "Low Life" is twice as powerful as anything on their awful LP, and damn catchy to boot. Louder guitars and soccer choruses pull this one up by its braces. (JB) (Secret)

G.B.R. - "Give me Fire/Man-Trap"

The A-side is a standout powerhouse punk song, instrumentally. I can't say much about the lyrics (as with many of their songs) because I have no idea what they're singing about, even after reading them printed. (TY) (Clay, dist. by Rough Trade)

INFRA-RIOT - Still Out of Order LP

This release ranks right up there with those of the 4 SKINS and ANTI-PAST! (Caution to the Winds LP) in the contest to see which English band can put out the worst album. Mediocre material, a mundane instrumental attack, flat production, and generic Oi themes make this duller than an over-used razor. "In for a Riot" and "Boot Boys" are decent new tracks, but you know something's wrong when an hoary old MOTOR's cover like "Emergency" sounds real strange. (JB) (Secret, dist. by Rough Trade)

INSANE - "Why Die/War and Violence"

A great, great record. Both sides start with long slow punk intros, then launch into powerful thrash. This is especially true of the A-side, which breaks on through into the manic. I love it. (TY) (Insano, dist. by Rough Trade)

MAU MAUS - "No Concern" EP

Speed alone would make the MAU MAUS' second EP noticeable among this month's U.K. releases. Both tracks on the B-side are firmly in the DISCHARGE-G.B.R. tradition, but the title cut is almost ruined by an atrocious Heavy Metal intro. Basic thrash--nothing more, nothing less. (JB) (Fax, dist. by Rough Trade)

NEWTOWN NEUROTICS - "Licensing Hours/No Sanctuary"

Back for the fifth time with their distinctive sound--medium paced, 60c fuzz guitars (almost folk-rock), plaintive vocals, real melodies, and personally outraged lyrics. This band is sorta like a punked-out cross between the old MODERN LOVERS and CREEDENCE CLEARWATER REVIVAL. (TY) (CMT, dist. by Rough Trade)

POISON GIRLS - Where's the Pleasure? LP

This record represents a dramatic change of direction for POISON GIRLS. Britain's pre-eminent post-punk band. Their highly produced, sometimes disco-fied instrumental backdrops provide an unexpected contrast to their scathing commentaries on sex, politics, and power. Where's the Pleasure? may lack the stand-out compositions which accompany their other albums, but the open-minded will find good music in a variety of styles here. (SS) (Xtrix, dist. by Rough Trade)

ONE WAY SYSTEM - "Jerusalem/Jackie was a Junkie"

The best release yet by this Oi group. Both sides are faster than their norm, and the record is well-produced with a really FULL sound. This is British punk at close to its best. (TY) (Anagram, dist. by Rough Trade)

PETER & THE TEST TUBE BABIES - Pissed and Proud LP

Well, they've finally put an album out. The sound quality is so good that you'd never know it was live except for the crowd noise and interaction between the band and audience. These guys produce powerful Oi music, but their themes are questionable, as with most such groups. They have all sorts of songs about "birds"--the English equivalent of "chicks"--and not being able to get off. Then we have the familiar ode to fighting, getting beat up, and the wispe that won't fight in "Moped Lads." Socially relevant those in "Keep England Untidy" tell us to litter, and "Shitstirrer" is where they explain that when things are bad they will make them worse. Their song "Elvis is Dead" is a classic, though, and "Maniac" is a great pun. But who knows at this point if they're serious? Fun band to listen to but not to contemplate. They are thugs and proud of it. (RS) (No Future, dist. by Rough Trade)

RUBELIA BALLET - "Ballet Dance" EP

This intriguing 4-track EP contains music reminiscent of early KLEENEX, with an added euphication of production values. "The Ballet Dance" and "Unemployed" are recommendable kinetic rockers, but the catchy "Something to Give" gets added points for interesting lyrics and a strong melodic sense. (SS) (Xtrix, dist. by Rough Trade)

RESISTANCE 77 - "Nowhere to Play" EP

This band's name must refer to resistance to the '77 spirit of creativity and original thinking. Actually, that's not entirely fair, because this EP is better than much of this month's English crop. "Nottingham Problem" and "Nuclear Attack" have a bit of raw, foot-tapping spunk. (JB) (Riot City, dist. by Rough Trade)

REALITY - "Blind to the Truth" EP

I can't believe this is a new band, and not some media-covered reject from 1977 that someone decided to put out now. Actually, the lyrics are politically strong (anti-NATO, etc.), but the music makes the first MEMONS single look real professional. (TY) (Subversive, dist. by Rough Trade)

RABID - "Bloody Road to Glory" EP

Typical medium-to-slow Britpunk. RABID have a nice raunchy guitar tone, but it doesn't compensate for the generally listless material. "Police Victim" sounds like the DAMNED's "New Rose" at times, and "Glory of War" has some energy, but not enough. Note: label is incorrect. (JB) (Fallout, dist. by Rough Trade)

SECTION 8 - "Time Stands Still" EP

One more plodding Britpunk record that makes me wonder how I got into punk in the first place. The title song has a passable poppy chorus, but the others are big zeros--no tunes, no intensity, no originality, no nothing. How much more of this shit do we have to hear? (JB) (Subversive--6 Darnay Ave.--King's Lynn--Norfolk--ENGLAND)

SERIOUS DRINKING - "Love on the Terrace" EP

The A-sides sound too much like IAN DREARY to me, but the three cuts on the flip are great funnypunk, combining Oi with some innovative vocal and guitar interruptions. (TY) (Upright--49-53 Kensington Gardens Sq.--London W11--ENGLAND)

STRAPS - LP

I've always wondered if these guys were punks. They've put out two singles, both great in their own right, but you couldn't quite classify the music as punk. Now here's their LP, and both the sleeve pictures and the lyrics demonstrate that they are indeed punks. Some of the tracks are good and punked-out; others are ripping garage numbers that sound sort of German. The singer has a very distinctive voice, and the band reminds me of U.K. ROCK! or the ROCKERS in that they have a post-punk tinge. All in all, a fine band and a decent LP. (RS) (Cyclops, dist. by Rough Trade)

SKEPTIX - "Routine Machines/Curlew"

Totally great, both sides. Truly energetic, exciting thrash with cool guitar punctuation. It's nice to see this kind of attack spreading in England. (TY) (Zenon, dist. by Rough Trade)

NEOS - "Kaebe Gets the Martian Brainsqueeze" EP

An amazing, original, manic, tight, intelligent (and I could go on and on) release. And I thought their first EP was great. This one puts that one to shame. There may not be too many of these, as they're financing it themselves, so buy as soon as you see it. Oh yeah, it's got fourteen songs. (TY)

(Steve Neo--176 Mortimer St.--Victoria, B.C. V8P 3A8--CAN.)

PUNKSTEIN - "Oh, du schöne Maid" EP

Mid-tempo German punk in the increasingly tedious Britpunk tradition. Still, PUNKSTEIN are alot more powerful than most of their cross-channel peers, especially on "No School." Nothing exceptional, but loud and not without humor. (JB)

(Konnekschen--Durchschnitt 15--2 Hamburg 13--W. GERMANY)

RIOT SQUAD - "Total Onslaught" EP

Radical protest music from the belly of the beast. RIOT SQUAD are South African punks who play slow, catchy '77 stuff, but their real significance lies in their very existence in such a repressive country. Vicious anti-apartheid and anti-government lyrics are featured on this EP, so let's hope that these brave lads don't end up in jail or dead. Incredibly inspiring. (JB)

(Riot Squad, dist. by Rough Trade)

S.I.B. - "The Third World War" LP

An Italian band that occasionally sounds like the REACTORS or--dare I say it--a smarter VKTMS. A feisty English-woman belts out some modern rock material--punk, reggae, and post-punk. With such a wide stylistic approach, it's not too surprising that S.I.B. don't really excel at anything. The best songs here are examples of classical punk with real power, like "My Secret Life," "Listless," and "You." A few worthwhile aces, but nothing earth-shattering. (JB)

(L.M.--Viale Patriccia 421--48020 Lido Adriano (RA)--ITALY)

STRESS - LP

Again, flat production and mundane material make for an unsatisfying German punk album. This record is positively laid back, the worst possible attribute for a hardcore release. Much of the problem here is no doubt due to the wimpy recording, but the songs themselves don't show much promise, either. There are rare glimpses of potential, but they never develop into anything substantial. (JB)

(Rock-O-Rama)

SUDDEN DEATH - "Blood on the Floor" cassette EP

An 8-song effort, sort of metal punk. It reminds me a bit of PERSONALITY CRISIS and BLACK FLAG. They're gonna put out other bands too, like the MANIC DEPRESSORS and LAST GASP. Good job, lads. (TY)

(Mike Lambert--130 Fort St.--Winnipeg, Manitoba R3C 1C7--CAN)

VARIOUS ARTISTS - "Die Deutsches Kommen" LP

Five groups are featured here. PASAGA and COTZBROCKEN have a '77 sound; FLUCH have a CRAMPS feel; O.H.L. are anathra; and STOSSTRUPP must stand 1" tall and record in a matchbox. O.H.L. rule this roost from a musical standpoint. (TY)

(Rock-O-Rama)

VARIOUS ARTISTS - "Propaganda" LP

O.K., you've been reading in these pages how great Finnish punk is, so order this compilation of almost all of the best bands (save RATTUS, LAMA, KOKHU-63, and a few others). That's all the proof you'll need. One band after another comes charging at you and demonstrates why this relatively small and out-of-the-way country is the hope in European thrash. Includes cuts by the BASTARDS, ANTI KEMO, KAAOS, SEKUNDA, and DACHAU. A must. (TY)

(\$9 to Propaganda--P.O. Box 393--00101 Helsinki 10--FINLAND)

VARIOUS ARTISTS - "Schiavi Nella Città Più Libera de Mondo" EP

Four hardcore bands from Bologna share this raw record. R.A.F. PUNK sounds like a cross between CRASS and DISCHARGE; STALAG 17 are a bit more primitive, with tremendously coarse vocals; ANNA FALKSS sound more like a typical Britpunk aggression; BACTERIA make FLIPPER sound wonderfully esoteric. A great EP. (TY)

(Diavleri Prod.--Via Molinelli 19--40100 Bologna--ITALY)

VARIOUS ARTISTS - "Underground Hits 1" LP

One side is all American bands, including BLACK FLAG (their first EP), BAD BRAINS and SACCHARINE TRUST (previously released material), and the ANGRY SAMOANS (one oldie and two unreleased cuts, including the infamous "Pushboy's Cock"). The German side contains four strong hardcore bands, including TOXIOPASMA, RAZZIA, CHAOS 2, and the NEUROTIC ARSEHOLES. This is a great idea for linking international punk scenes. Bravo! (TY)

(Aggressive Rock, dist. by Syntactic)

VOMIT VISIONS - "Shove it Up your Ass" EP

Three songs that are as raw and basic as possible. They make C.C. ALLIN seem M.O.R., combining a totally non-commercial sound with equally acidic social satire. They're German but they sing in English. (TY)

(Vested Vinyl)

YOUTH YOUTH YOUTH - "Why Pay More" cassette EP

A really great thrash outfit from the Toronto area. The instrumentation is more than competent, but the lyrics are what really stand out--intelligent, committed, positive, and deliberate. Excellent! (TY)

(3935 Bloor St. West--Burlington, Ontario M9B 1L8--CANADA)

An open challenge to Will Shatter

This is an excerpt from a recent interview with FLIPPER.

SMASH! fanzine, November 1982
Number Two, Page Five

SMASH!: What about the Maximum Rock and Roll people?

WILL: Fucked. They're fuck heads. Some of these people out there are just to make bucks off of you. On Subterranean we own everything, tapes, the music. We publish the lyrics ourselves.

Here is our response.

We'll come to the point quickly. Either you're a damned liar, or you're an ill-informed and confused person who can't even bother to check the most basic facts. These are as follows:

- 1) We make no money on the shows we promote. The house and the bands take the whole pie. We do the shows at very cheap door prices, which help the fans, club owners, and bands.
- 2) We make no money on our radio show. We are not paid salaries by the station.
- 3) We make no money on the radio syndication. We sell the shows at cost (\$5), and actually lose money sometimes.
- 4) We make no money off the Not So Quiet album. We did all the organization, work, etc., and turned down an offer by the label (Alternative Tentacles) to take a share of the profits.

- 5) We do make money on our magazine, and every penny we make is publicly reported from time to time. Not a cent goes into our pockets--it all gets put back into the paper to make it a better bargain (we've expanded from 48 pages to 64 for the same price), to buy typesetting equipment, to hopefully open a storefront where punks can come in and use our facilities, equipment, and art supplies for whatever purpose.

We challenge you to contradict anything we've stated above. Our whole operation is run as a non-profit set-up. You must be confusing us with Alternative Tentacles, and if that's so, then maybe you should take the needle out of your arm and investigate things before you go around slugging people off. There are areas where we can be taken to task (where we exercise our particular tastes and political prejudices), but the statement that we're "out there to make bucks off of you" is such total bullshit that we had to lower ourselves to your level to respond. Put up or shut up--and then grow up.

Tim Yohannan & Jeff Bale

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